

Stories on stage

A resource pack



Bringing Stories to Life

Feedback from educators, during the development of these resources, repeatedly asked for access to archive material for productions based on a small number of key curriculum texts. This resource aims to share this material.

The following plays and novels are represented in the Cambridge Arts Theatre archive:

Sheelagh Delaney, *A Taste of Honey*
J B Priestley, *An Inspector Calls*
George Orwell, *Animal Farm*
Arthur Miller, *Death of a Salesman*
Harold Brighouse, *Hobson's Choice*
Harold Pinter, *The Birthday Party*
Nikolai Gogol, *The Government Inspector*
Oscar Wilde, *The Importance of Being Earnest*
Susan Hill, *The Woman in Black*

In this resource pack you will find some basic information about the frequency of these productions on the stage at Cambridge Arts Theatre from 1936 – 2002, a representative selection of original archive material, and an activity designed to support a visit to the Theatre to watch a production of a familiar play or text.

In 2021, we asked a group of work experience students at the Theatre, aged 14-18, to review this resource and devise a series of activities to encourage a greater engagement with the historic archive material. You will see these symbols:



Something to discuss



Something to do



Something to make

Curriculum books and plays – material from Cambridge Arts Theatre Archive

Author/ Playwright	Production	Dates	Producing Company	Director	Archive holdings	Box no	Content
Sheelagh Delaney	A Taste of Honey	4 -9 April 1960	H.S.L. Ltd by arrangement with Donmar Productions Ltd	Derek Benfield	THM/258/5/3/497	201	programme, settlement, box office receipts, publicity statement, letters, publicity requirements, contract
		3 – 14 February 1976	The Cambridge Theatre Company	Robert Lang	Bound programme collection	n/a	programme
J B Priestley	An Inspector Calls	22 September 1952	The Guildford Theatre Company	John Arnatt	THM/258/5/3/176	180	reviews, letters, publicity statement
		17 -22 June 1968	David Kirk	David Kirk	THM/258/5/3/824	228	letters concerning programming to Blackmore
		31 October - 15 November 1977	The Cambridge Theatre Company		Bound programme collection	n/a	programme
		6 -11 September 1999	National Theatre Production	Stephan Daldry	THM/258/5/4/113	249	programme, photos, slides, press release, letters, bsl synopsis, marketing information pack, press release, ticket prices

George Orwell	Animal Farm	7-11 Oct 1997	Northern Stage	Alan Lyddiard	THM/258/5/4/22	238	programme, photos, press release, reviews, marketing spending, poster markup, poster (Newcastle), production confirmation, meeting notes
		3-14 February 1976	The Cambridge Theatre Company		Bound programme collection	n/a	
Arthur Miller	Death of a Salesman	14-19 March 1955	ADC Theatre	Robin Midgley	THM/258/5/3/268	186	letters concerning programming, telegram concerning advertisement, reviews, publicity statement, box office receipts, telegrams concerning royalties
		6 - 11 October 1975	The Oxford Playhouse Company	Anton Rodgers	Bound programme collection	n/a	
Harold Brighouse	Hobson's Choice	20 -25 May 2002	The Touring Consortium	Jonathan Church	THM/258/5/4/254	263	
Harold Pinter	The Birthday Party	28th April - 3rd May 1958	Talbot Productions Ltd and Michael Codron Limited presentation	Peter Wood	THM/258/5/3/407	194	
		11-22 November 1975	The Cambridge Theatre Company	Robert Lang	Bound programme collection	n/a	programme

Nikolai Gogol	The Government Inspector	24 -29 May 1954	Oxford Repertory Players	Peter Hall	THM/258/5/3/231	183	contract, letters, box office receipts, reviews
		6 -10 April 1971	Combined Amateurs of Cambridge		THM/258/5/3/890	233	brochure proof, letters concerning programming, box office receipts
Oscar Wilde	The Importance of Being Ernest	18 November 1950	The Gateway Theatre Company		THM/258/5/3/83	176	letter concerning rights, licence, contracts, expenses, publicity statement, carriage merchandise, letters
		16-21 November 1964	Prospect Productions Limited.	Tony Robertson	THM/258/5/3/664	212	settlement, reviews, contract, brochure copy, stage wages, running times, box office receipts
		10-15 July 1972	The Oxford and Cambridge Shakespeare Company	Hugh Thomas	Bound programme collection	n/a	programme
		27 October - 8 November 1975	The Cambridge Theatre Company	Robert Lang	Bound programme collection	n/a	programme
		20-28 January 1986	The Oxford Playhouse Company	Richard Williams	Bound programme collection	n/a	programme
		13-18 September 1999	Bill Kenwright	Val May	THM/258/5/4/114	249	programme, 4 photos, tour information, press release, letter to schools, brochure copy, print information form

Susan Hill	The Woman in Black	25 - 30 March 1991	Mobil Touring Company in association with P.W. Productions Ltd		THM/258/5/4/91	246	photos
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A Taste of Honey

Programme, *A Taste of Honey*, 1960



**CAMBRIDGE
ARTS THEATRE**
FOUNDED IN 1936 BY LORD KEYNES

1960
4 — APRIL — 9

H.S.L. Ltd.,
by arrangement with
DONMAR PRODUCTIONS LTD.
present

A Taste of Honey
by SHELAGH DELANEY

PROGRAMME SIXPENCE

H.S.L. LTD.
by arrangement with
DONMAR PRODUCTIONS LTD.
present

A Taste of Honey
By SHELAGH DELANEY

Characters in order of appearance :

Helen	JOAN PEART
Josephine, her daughter	JEMMA HYDE
Peter, her friend	BARRINGTON HUNT
The Boy	BARI JOHNSON
Geoffrey	JOHN EVITTS

Decor by John Bury

Directed by DEREK BENFIELD

The play is set in Salford, Lancashire, today

THERE WILL BE ONE INTERVAL

Chocolates by Fullers. Bristol. Today's Cigarettes by W. D. & H. O. Wills. Pedigree Baby Doll by Lines Bros. Nylon Stockings by Kayser Bondor.

For H.S.L. LTD. :

General Manager	Arnold Taylor
Company Manager and Stage Director	Benn Simons
Stage Manager	Penelope Sharp
Assistant Stage Manager	James McManus

For THE CAMBRIDGE ARTS THEATRE TRUST :

General Manager	Andrew R. Blackwood
Theatre Manager	Frank J. G. Corbett
Stage Manager	Alan Hall
Box Office Managers	Ena Varley

A TASTE OF HONEY

Emlyn Williams, Judge of the 1958 Charles Henry Foy'e Trust New Play Award, selected Shelagh Delaney's "A Taste of Honey" on its original production by Theatre Workshop at the Theatre Royal, Stratford, London, E. It was later revived at Stratford, and then acclaim at the West End with enormous success and to critical acclaim at the New and Criterion Theatres.

Shelagh Delaney is nineteen and hails from Salford, Lancashire. She sold the film rights of "A Taste of Honey" for £20,000 in 1958, previous to its transfer to Wyndham's Theatre. She wrote "A Taste of Honey" in a fortnight after seeing a Terence Rattigan play in Manchester (her first visit to a theatre). In submitting it to Theatre Workshop, she wrote: "I am sending this play to you for your opinion. Would you please return it to me as, whatever, sort of theatrical atrocity it is to you, it means something to me." Joan Littlewood, the Theatre producer, started work on it within a fortnight.

Shelagh Delaney can look back to failing the eleven-plus, leaving school at sixteen, working as an usherette in the Opera House, Manchester, as a factory girl, and a photographer's assistant. She has been given an Arts Council Bursary, and is now at work on her second play.

Tuesday 3 -
Saturday 14 February
1976

**A TASTE
OF HONEY**



*Arts Theatre
Cambridge*

THE CAMBRIDGE THEATRE COMPANY

presents

A TASTE OF HONEY

The cast in order of appearance

Helen	HEATHER CHASEN
Josephine, her daughter	SUSAN LITTLER
Peter, her friend	JOHN NIGHTINGALE
The Boy	WILLIE JONAH
Geoffrey	PETER WHITMAN

Directed by **ROBERT LANG**
Designed by **GORDON ALDRED**
Lighting by **BRIAN HARRIS**
Movement adviser: **SHEILA O'NEILL**

The play is set in Salford, Lancashire

There will be one interval of 15 minutes

Shelagh Delaney is one of that small group of dramatists of the post LOOK BACK IN ANGER era that almost everyone has heard of. The critics hold her in great esteem, her published texts achieve high sale figures, the theatre-going public have afforded her long runs in the West End and on Broadway. A TASTE OF HONEY is a 'set book' in many schools. But she has written only two plays, one book of short stories 'Sweetly Sings the Donkey' and the screenplay for Albert Finney's film 'Charlie Bubbles'. No modern dramatist can have gained a greater reputation with so small an output; most of it completed before she was 22.

Born and brought up in the industrial town of Salford, Lancashire in 1939, she proved to be a late-developer and, having failed her 11-plus, went to a local secondary modern school until she was sixteen. Having no special qualifications, she worked for a time in an engineering factory; and, when she was 17, started to write A TASTE OF HONEY because, by her own account, she had seen Terence Rattigan's 'Variation on a Theme' on tour and thought that if this was drama she could do better.

The play was accepted by Joan Littlewood for production at the Theatre Workshop and then transferred to the West End. Kenneth Tynan wrote:—

'Joan Littlewood's craggy determination to create a people's drama bore fruit at last with Shelagh Delaney's A TASTE OF HONEY. It deals joyfully with what might, in other hands, have been a tragic situation. I saw in the audience young people in flimsy dresses and open-necked shirts whose equivalents, ten years ago, would have been in a cinema, if they were indoors at all What is more, they were cheering at the end'.

For THE CAMBRIDGE THEATRE COMPANY

Director	ROBERT LANG
Administrator	CHRISTOPHER RICHARDS
Production Manager	RODGER NEATE
Company and Stage Manager	WILLIAM MACDONALD
Resident Wardrobe Supervisor	PAM SMITH
Graphics	HILARY & JAN VAN DE WATERING
Production Secretary	GERALDINE WILLIAMS

Press and Publicity **MICHAEL DALE**
Cambridge (0223) 57134

For A TASTE OF HONEY

Deputy Stage Manager	MICHAEL J. RYAN
Assistant Stage Managers	SEAN FLYNN ELIZABETH WHITELEY

Production Wardrobe Supervisor **LOUISE WALKER**

PRODUCTION CREDITS

Scenery constructed in the Festival Theatre Workshops, Cambridge by Richard Watts and Peter Hammond and painted by Brian Bartle. Wigs by Simonwigs. Lighter supplied by Colibri.

The Cambridge Theatre Company acknowledges financial assistance from the Arts Council of Great Britain, Cambridge City Council, Cambridge Arts Theatre Trust and Cambridge County Council.

The Cambridge Theatre Company Limited is a non-profit distributing company limited by guarantee and registered as a charity. Board of Directors: G Laurence Harbottle (Chairman); Richard Cottrell; T A Bird; Andrew R Blackwood; G G Datson; B D Duncan (USA); P C Gray; Dr Christopher Johnson; Toby Robertson; Cllr M J Rooney; George Rylands; Norman Tobin; J D Tunnicliffe; Cllr P J Warren.

For THE ARTS THEATRE OF CAMBRIDGE LTD.

House Manager	DALLAS SMITH
Stage Manager	MIKE ARNOLD
Chief Electrician	STEPHEN HAWKINS
Secretary & Publicity Assistant	CAROLINE BINKS (Tel. 55246)

The Arts Theatre of Cambridge acknowledges, with gratitude, financial assistance from the Eastern Arts Association, the City of Cambridge and East Cambridgeshire District Council towards the cost of maintaining the theatre.

Programme, A Taste of Honey, 1976

An Inspector Calls

Right: Letter A. D. Peters to Norman Higgins, granting the rights to produce *An Inspector Calls*, 1952

Below: Cambridge Arts Theatre Marketing Spend *An Inspector Calls*, 1952

A. D. PETERS
PLAY AGENT
10 Buckingham Street
Adelphi
London
WC 2

Telegrams: Literistic, Rand, London
Cables: Literistic, London

Trafalgar 2558
(5 lines)
Telephone: ~~Wanstead 3794~~
(10 lines)

July 1st 1952

Norman Higgins Esq.,
Arts Theatre,
6 St. Edward's Passage,
Cambridge.

Dear Higgins,

Thank you for your letter of the 30th June, asking for permission to perform "AN INSPECTOR CALLS" during the week ending September 27th.

I am glad to give you permission on Priestley's behalf, and to accept the scale of royalties quoted in your letter.

I am sorry to say that we have no scripts of printed the play, but copies can be obtained from Samuel French.

Best wishes,
Yours sincerely,

A. D. Peters

THE ARTS THEATRE OF CAMBRIDGE.

AN INSPECTOR CALLS

Publicity statement w/e 27th September 1952.

Billposting		7. 7. 6.	
Posters (Clage's)		5.10. 0.	
Composite D.O.s & B.O. Cards			19.13. 9.
Marshall & Son		16.16. 3.	

Newspapers.

Cambridge Daily News	25" @ 7/-	8. 1. 0.	
Independent Press	4 @ 9/-	1.16. 0.	
Newmarket Journal	5 @ 2/6	7. 6.	
Herts. Reporter	4 @ 3/6	14. 0.	
Cambs. Times	4 @ 6/-	1. 4. 0.	
Bury Free Press	3½ @ 6/6	1. 2. 9.	
S.W. Suffolk Echo	4 @ 3/6	14. 0.	
Hunts. Post	4 @ 6/-	1. 4. 0.	
St. Neots Advertiser	3½ @ 3/6	12. 3.	
Miscellaneous Advertisements		1. 0. 0.	16.15. 6.
			<u>3.17. 6.</u>
Share of Leaflets			£ 40. 6. 9.

EXTRACT FROM
Cambridge Daily News
(Cambridge)

DATE

19 SEP 1952

THE NEWS, Friday, September 19, 1952

SHOW NEWS

"An Inspector Calls" at The Arts—"New's" Third "Come To The Show"

FOR THE SEVENTH PRODUCTION OF THEIR EIGHT WEEKS' SEASON AT THE ARTS THEATRE THE GUILDFORD THEATRE COMPANY HAVE CHOSEN ONE OF J. B. PRIESTLEY'S WORKS, "AN INSPECTOR CALLS."

Written in 1945 the play was presented at the New Theatre, London, in October, 1946, with a cast which included Ralph Richardson (as the Inspector) and Alec Guinness.

The play, as its title indicates, is a mystery and concerns a prosperous manufacturing family in the North of England just before the first World War, when industrial prosperity was at its height. They are enjoying a party to celebrate the engagement of their daughter, when the maid announces that an inspector has called. He asks the family to help him in his investigation into the reported suicide of a working girl. Although they all deny any knowledge of the girl, little by little it appears that each one of them had some connection with her.

The part of the Inspector will be played next week by Nicholas Selby, with Michael Hall, Elizabeth Gray, Daphne Grey and Nicholas Amer as the various members of the Birling family, Rodney Diak as the daughter's fiancé, and Dulcie Walker as the maid.

Production is by John Arnatt, and performances will be given as usual—each evening at 8, with matinees on Thursday at 2.30 and Saturday at 5.

EXTRACT FROM
Cambridge Daily News
(Cambridge)

23 SEP 1952

September 23, 1952

Arts Theatre

MR. PRIESTLEY'S
PLAYFUL WAY

Mystery—Morality
Combination

IN a "curtain speech" last night at the end of a highly successful performance by the Guildford Theatre Company of J. B. Priestley's "An Inspector Calls," Mr. Nicholas Selby said that this was probably the most serious play the company had presented to Cambridge during their season here.

And he was quite right; for, although superficially the play appears to be just a straightforward mystery story, much of its dialogue and the novel twist at the end take it into the field of the morality play.

CUNNINGLY CONTRIVED PIECE.

Priestley is at his astute best in this cunningly contrived piece. The scene, set in 1912, is the dining room of the home of a wealthy North country industrialist, and the family—mother, daughter, son and prospective son-in-law—are gathered at a dinner party to celebrate the engagement of the daughter to the son of a rival business man.

The arrival of an inspector is announced, and the visitor states that he is investigating the death in the town's infirmary of a working girl.

Well, what has it to do with all these highly respectable people? Cleverly and suspensefully, Mr. Priestley, through the visitor's questions, reveals step by step how each and everyone had a share in bringing about the girl's suicide.

Woven into the development of the mystery is some typical Priestley moralising which provides food for thought; and then comes a climax which throws new light on his craftsmanship and shows, too, what a playful fellow he can be.

The present production has been directed by a popular playing member of the Company, John Arnatt, and he has taken full advantage of the now well-established talents of his colleagues.

PLEASING PLAYERS.

Playing the inspector is Nicholas Selby, whose police officer is certainly different from any we have known on or off the stage. Indeed, the actor appears to make rather heavy going of the part—but he is entirely vindicated of this charge in the light of the surprise ending. A nicely sustained study.

As the daughter, Daphne Grey has one of her best parts to date. She has to change from light-hearted romance to a sense of deep felt tragedy, and Miss Grey plays the highly emotional part with superb sensitivity.

Nicholas Amer is especially good, too, as the young son whose secret life is brought to light by the inspector's questioning, and the actor here adds one more thoroughly satisfying study to his already bright gallery of portraits.

Likeable Rodney Diak is well cast, also, as the daughter's fiancé, contributing a sound performance; whilst as the father and mother who never quite realise the enormity of the "crime" committed against the dead girl, Michael Hall and Elizabeth Gray round off a cast who have got the full measure of this attractive piece of enthralling theatre in which Pamela Lewis' set-designing skill has a share in an evening created all for our delight.

H. H. H.

AN INSPECTOR CALLS

Cast in order of appearance

Arthur BirlingWILLIAM KENDRICK

Gerald CroftJOHN BARRON

Sheila BirlingPEG SWEENEY

Sybil BirlingPATRICIA TEMPLE

EdnaVIVIAN DENZEL

Eric BirlingPETER YAPP

Inspector Goole JOHN BARRON

The play directed by David Kirk
Setting by Richard Adrian

Left: Cast list, programme draft, *An Inspector Calls*, 1952

Below: Letter from actor Peg Sweeney requesting dig list, 1952

Bottom: Extract from programme, *An Inspector Calls*, 1952

New Theatre,
Oxford,
8th June.

Dear Sir,

I shall be working at The Arts Theatre on 17th June for one week. Would you kindly send me a list of digs. Enclose a stamped, addressed envelope.

Thank you.

Yours faithfully,
Peg Sweeney.

"AN INSPECTOR CALLS"

with John Barron

This play by J.B. Priestley, which comes to the Arts Theatre, Cambridge, for week commencing 17th June succeeds at several different levels - not least as a study of human relationships.

Priestley is fascinated by the family as a unit, and probably no modern playwright probes its hidden conflicts so expertly as he. On this occasion we are in the West Riding in 1912 - a locale the author knows so well, in the solid, safe, years before the first world war - and the family is the Birlings, rich people in the woollen trade. They are celebrating the engagement (or should one say merger?) of daughter Sheila with Gerald Croft, scion of even wealthier local industrial magnates and their business rivals.

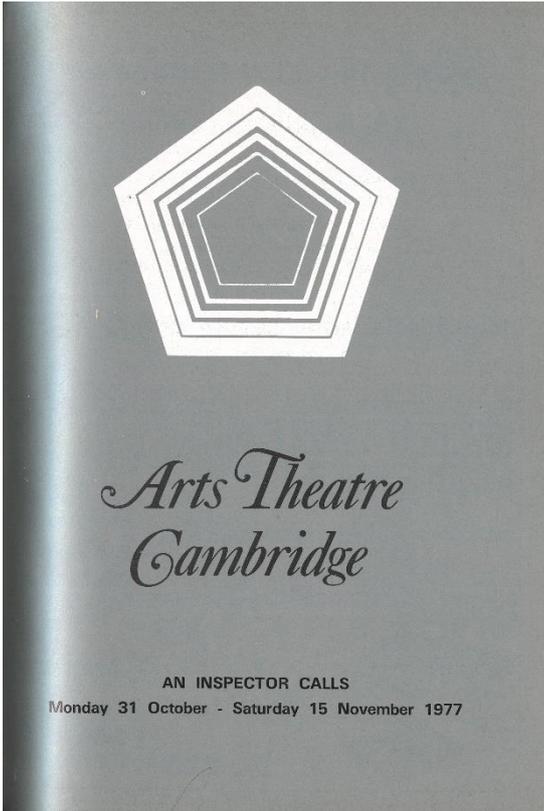
To them enter an enigmatic visitor in the shape of a Police Inspector, making enquiries about the suicide of a young girl. Starting quietly, but with respectfully persistent questions, a long thread is unravelled, until the facade of Edwardian solidity is rent and crumbled, until the family - father, mother, daughter, and neurotic son Eric - together with fiance Gerald are left as naked, helpless, and uncertain, as any group of people in our own emotion-torn, selfdoubting, age.

At the end, of course, we realise that while entertaining us Priestley has also taught us a great lesson in human interdependence and we know why, when the play was first written, it was afforded the unique compliment of a simultaneous premiere at the Moscow Arts Theatre and at our own Old Vic during its most distinguished and star-studded season. But we have also been entertained, in the adult use of the word. Priestley is not a first rate story-teller for nothing: our attention is held taut and rivetted, wondering how the drama will end, right up to the surprising final curtain.

* * * * *

JOHN BARRON plays Inspector Goole. A very different policeman from Mr. Gilbert, Co-ordinator of Regional Crime Squad in B.B.C. T.V.'s "SOFTLY-SOFTLY", in which character he has appeared for last nine months. Goes back to start a fresh series of this in late July.

Other long stints in T.V. series have been in the original "GAS AND GAITERS", and for four years as Harold de la Rouz, the gynaecologist, in "EMERGENCY WARD 10". This is apart from many appearances in single T.V. plays, such as the Armchair Theatre series, etc. Did his first T.V. in 1948 in a series of comedies, transmitted live from the stage of the Intimate Theatre, Palmers Green.



Arts Theatre Cambridge

Box Office: 52900 (Mon to Sat 10.30 to 8.00)
Founded by Lord Keynes in 1938
Owned and controlled by the Cambridge Arts Theatre Trust.
General Manager, Licensee, and Secretary to the Trustees: Andrew R Blackwood

The object of the Cambridge Arts Theatre Trust is the entertainment of the City and the University. Its name describes, and the form of a pentagon given to the auditorium by the architect symbolises, its purpose of providing homes in Cambridge for the five arts of Drama, Opera, Ballet, Music and Cinema.

Vol. 2 No. 7

Monday 31 October to Saturday 15 November 1977

CAMBRIDGE THEATRE COMPANY
presents
AN INSPECTOR CALLS
by J. B. Priestley

Directed by PATRICK LAU
Designed by SAUL RADOMSKY
Lighting by MICK HUGHES

No Smoking in the Auditorium. No drinks in the Auditorium please.
Interval drinks can be ordered in advance from the Roof Garden, Stalls Bars, and Pentagon.
Taking of photographs or recordings is not permitted.

THE CAMBRIDGE THEATRE COMPANY

The Cambridge Theatre Company has been in existence since 1970, when the Arts Council, the Cambridge City Council and the Arts Theatre of Cambridge Trust agreed jointly to subsidise a new company with Richard Cottrell as Artistic Director.

An Inspector Calls is the company's 43rd production, the others having been taken to 31 theatres in 27 towns: Aberdeen, Aberystwyth, Bath, Billingham, Birmingham, Brighton, Bury St. Edmunds, Cardiff, Croydon, Edinburgh, Guildford, Harlow, Hull, Leeds, Mold, Newcastle, Nottingham, Norwich, Oxford, Richmond, Southampton, Stirling, Swansea, Swindon, Warwick, York, and of course, Cambridge, which has seen all the productions.

In 1975, Richard Cottrell was appointed Artistic Director of the Bristol Old Vic: his place was taken by the actor Robert Lang. In 1976, however, Robert Lang decided to return to full-time acting and Jonathan Lynn, a Cambridge graduate, was appointed.

This year has been a good one for the Company. It has recently attracted a great deal of attention with productions of *The Glass Menagerie* by Tennessee Williams, which was seen at the Shaw Theatre in London for eleven weeks this summer, and which the author himself declared to be the finest production of the play he had ever seen; *Dog's Dinner*, a remarkable black comedy by Robert Williams (alias Bob Hoskins); and most recently Rattigan's *The Deep Blue Sea* with Sheila Hancock and Clive Francis. This latter production was offered a London home for September, but various contractual difficulties prevented the transfer, although it is hoped that the play may be in the West End in the New Year.

The Company's autumn plans include, apart from *An Inspector Calls* and *Uncle Vanya*, a production of a children's play *The Gingerbread Man* by David Wood, which is to be seen at the Old Vic in London over Christmas; and a remarkable play from America, *The Sorrows of Frederick*, starring Tom Conti as Frederick the Great of Prussia, politician, horseman, composer, flautist, philosopher and killer. This latter play has only been seen in Croydon, Cambridge and Harlow.

Uncle Vanya and *An Inspector Calls* will have been seen in Oxford (not Vanya), Croydon, Bath, Swindon, Cambridge, Harlow (not Vanya), Univ of Warwick at Coventry, Aberystwyth, Bangor, Mold and Stirling.

The next Cambridge Theatre Company Production will be *The Unvarnished Truth* a new comedy by Royce Royton with Tim Brooke-Taylor, Graeme Garden and Bill Oddie from 6th February.



AN INSPECTOR CALLS

According to his notes, Priestley wrote the play at top speed in September 1944, finishing it within a week. It was first produced in July 1945 by two famous companies in Moscow: Tairov's Kamerny and the Leningrad Comedy Theatre. It was a great success, and after Priestley's visit to the Tairov version on September 13, which happened to be his 51st birthday, he was given a fine party. "It was the kind of theatrical atmosphere I know you understand and appreciate" Priestley wrote to his friend Michael MacCowan, "an atmosphere radiant with professional knowledge, warmth and good fellowship and enthusiasm: a mighty long way from Shaftesbury Avenue".

It was first produced in Britain at the Old Vic, and like another of his plays, *Dangerous Corner*, the critics slammed it, despite a powerful performance from Ralph Richardson which Priestley greatly admired. However, the audiences loved it, and have continued to do so ever since.

There is very little to say about the play, but this comment from Ladislav Lob, which Priestley quotes somewhere, is interesting:

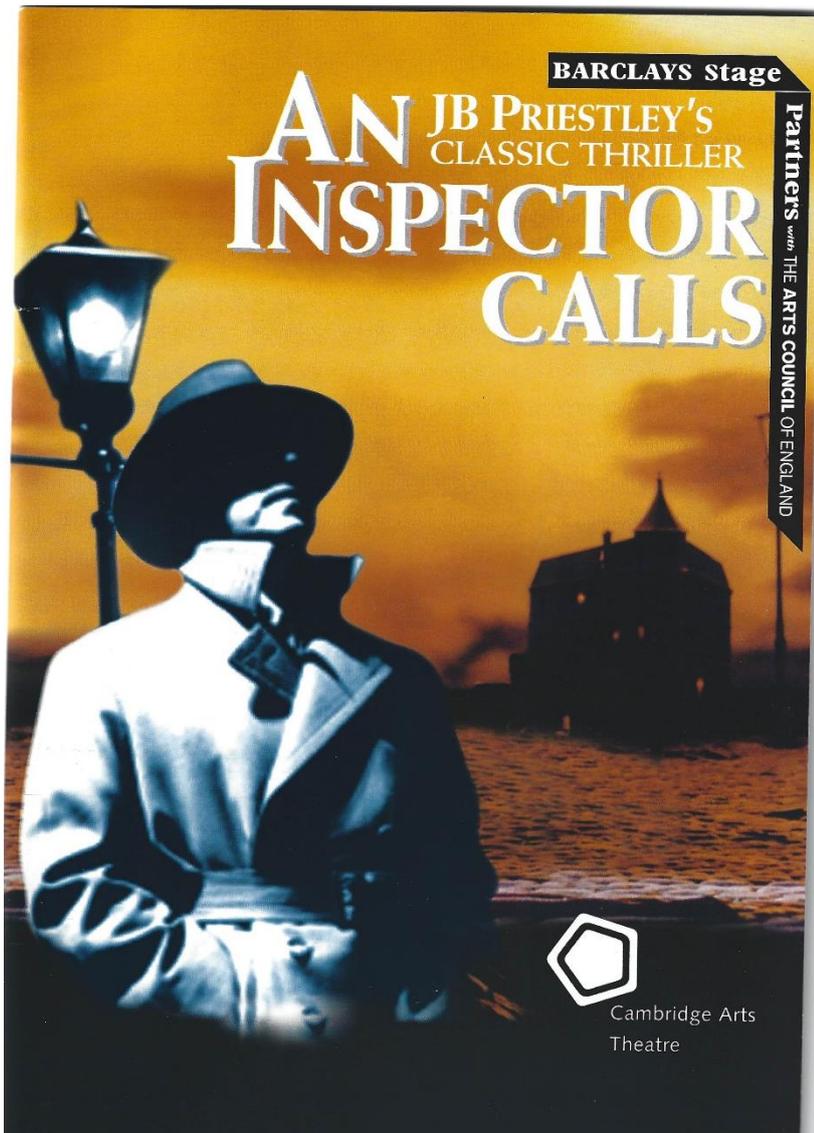
"I observe an object in front of me. While doing this, I am aware of my own observance; therefore there must be in me a second observer who is observing me. The second observer, for his part, is aware of his own observance which pre-supposes the existence of a third observer...?"

John Boynton Priestley was born in Bradford in 1894, began writing at Cambridge and his first play was *The Good Companions* produced in 1931. He has written 33 plays, many novels, volumes of essays and other books, including an autobiography. He now lives in Warwickshire.



Programme, *An Inspector Calls*, 1977

Programme, *An Inspector Calls*,
1999



JB PRIESTLEY'S
CLASSIC THRILLER
**INSPECTOR
CALLS**

Director Stephen Daldry
Designer Ian MacNeil
Lighting Designer Rick Fisher
Music Stephen Warbeck
Associate Director Julian Webber
Assistant Designer Tim Sykes
Sound by Rod Mead

Company and Stage Manager Chris McCullough
Deputy Stage Manager Patricia Swales
Assistant Stage Manager Abigail Wood
Sound Operator John Fitzpatrick
Costume Supervisor Iona Kenrick
Wardrobe Master Rae Coates
Wigs Master Michael Sylvester
Production Manager Andy Edwards
Production Electrician Tony Simpson
Production Consultants Iain Gillie and Teg Davies

Priestley on Priestley

On Political Philosophy

"I have coined some new names, and from now on I shall use them. I shall do this not only for quick convenient reference but also to avoid suggesting, even to myself, that I am merely criticising America and not contemporary Western society in general. (although America gave us the lead, of course, and is much further along. The rest of us, half sleep-walking, totter on behind). First then—*Admass*. This is my name for the whole system of an increasing productivity, plus a rising standard of material living, plus inflation, plus high-pressure advertising and salesmanship, plus mass communications, plus cultural democracy and the creation of the mass mind, the mass man." (From *Journey Down a Rainbow*, written with Jacquetta Hawkes, 1955).

"A man is a member of a community and the fact that he is a member of a community immensely enlarges his stature and increases his opportunities... But as well as being a member of a community a man is also a person, a unique individual, and it is in fact the business of the community not simply to glorify itself but to produce better persons, to enrich its individual sphere... And most of us feel that the vast and complicated paraphernalia of contemporary life, all the politics and economics and sociology, all the ministries and conferences and committees, all the production and distribution and transport, exist to serve, to nourish, to guard, to create opportunities for these moments of pure liberty, this fulfilment of the dream, which may be just a family sitting round a fire, two lovers whispering in the dark, a man staying up to finish a pipe."

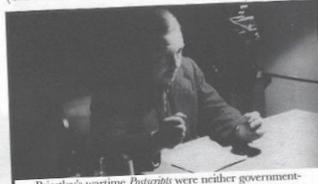
(*Thoughts in the Wilderness*, 1957)

On War and Society...

"My own personal view, for what it's worth, is that we must stop thinking in terms of property and power and begin thinking in terms of community and creation... We want a world that offers people not the dubious pleasures of power, but the maximum opportunities for creation. And, even already, in the middle of this war (World War Two), I can see that world shaping itself.

"...Property is that old-fashioned way of thinking of a country as a thing, and a collection of things on that thing, all owned by certain people and constituting property; instead of thinking of that country as the home of a living society, and considering the welfare of that society, the community itself as the first test... Now, the war, because it demands a huge collective effort, is compelling us to change not only our ordinary social and economic habits, but also our habits of thought. We're actually changing over from the property view to the sense of community, which simply means that we realise we're all in the same boat. But, and this is the point, that boat can serve not only as our defence against Nazi aggression, but as an ark in which we can all finally land in a better world."

(Taken from his weekly wartime broadcast, *Postscripts*,



Priestley's wartime *Postscripts* were neither government-sponsored nor propaganda; he said exactly what he thought.

1940)

"Alone we defied Hitler: and alone we can defy this nuclear madness... there may be other chain-reactions besides those leading to destruction: and we might start one. The British of these times, so frequently hiding their decent kind faces behind

Programme extract, *An Inspector Calls*, 1999

masks of sullen apathy or some cheap cynicism, often seem to be waiting for something better than party squabbles and appeals to their narrowest self-interest, something great and noble in its intention that would make them feel good again. And this might well be a declaration to the world that after a certain date one power able to engage in nuclear warfare will reject the evil thing for ever."

(*New Statesman*, 1957, after helping launch the Campaign for Nuclear Disarmament)

everywhere there will be some people, all ages, 'naturals' I like to call them, to whom the discovery of these arts will be like finding water in the desert. And if this spreading around costs millions, then let it cost millions. It is public money well spent, which is more than can be said about a great deal of public money."

(1977)

On Art and the Artist...

"Time after time I was condemned for writing plays that either had too much social content or were too experimental. Not long ago I heard the most successful of our young manager-directors, on television, declaring that old British dramatists could be ignored because their work had not sufficient social content and was never experimental. Ah well!"

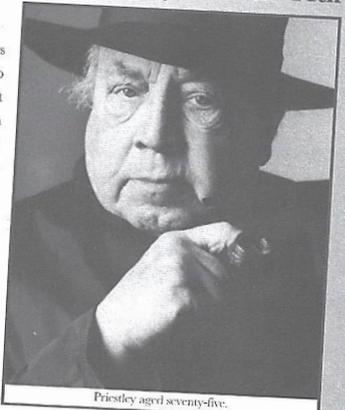
(1943)

"A writer must decide for himself the range and depth of his commitment. He should not be compelled either to write or not to write about public affairs. I for one would have felt frustrated and angry if I could not have said anything about unemployment in the early 30s, the Nazi menace from 1935 onwards, the hope of a better Britain emerging from the war, the mixture of wickedness and imbecility in nuclear defence. Living in another age, I might never have written a line about political concerns... Perhaps, because of my background and upbringing, a twenty-first birthday lost in the Flanders mud, and diffidence and dubiety for ever lurking behind the bouncy self-confidence, I could not be entirely serious about anything except the well-being of our society itself."

(1945)

"I am a whole-hearted believer in spreading the arts around. A lot of people won't want them, but

J.B. Priestley died on 14th



Priestley aged seventy-five.

August 1984 at the age of 89.

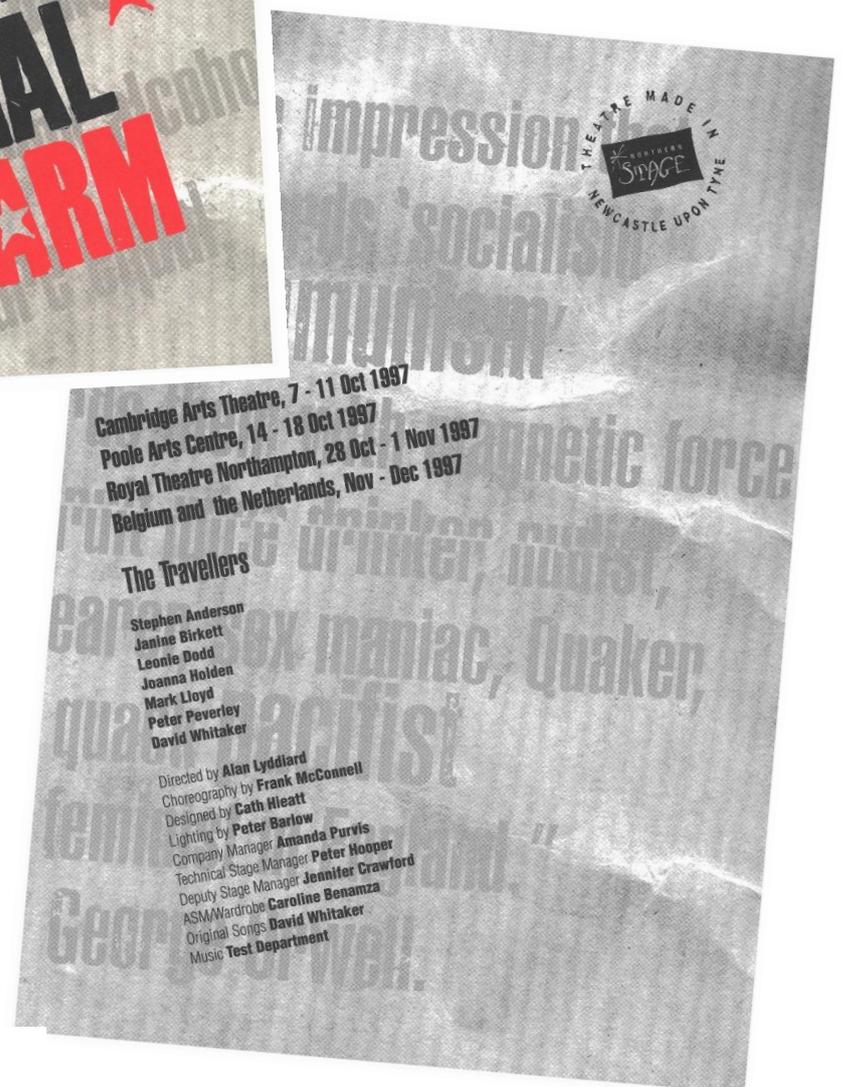
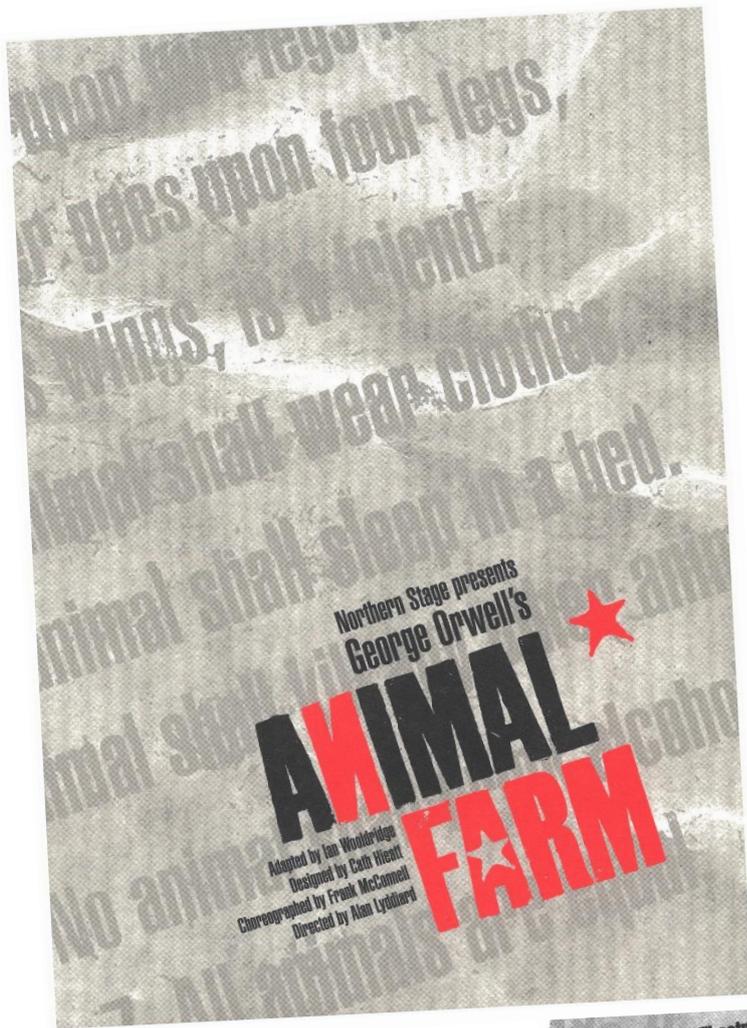
"There is no such thing as society. There are individual men and women, and there are families."

(Margaret Thatcher, *Woman's Own*, 31st October 1987)



Production photos, *An Inspector Calls*, 1999

Animal Farm



Programme, *Animal Farm*, 1997

George Orwell

The man we know as George Orwell had a complicated series of identities and lifestyles.

As Eric Blair, typical middle-class son of the British Empire, he passed from childhood in the distant occupied India, where he was born in 1903, through prep school and Eton and back to England to become in the Imperial Police Force from 1922-28. As P. S. Burton, he lived in both England and France with a variety of ordinary working-class people as well as friends and hipsters. As George Orwell, political novelist and committed socialist, he wrote *DOWN AND OUT IN PARIS AND LONDON* (1933) and *THE ROAD TO WIGAN PIER* (1937) about the conditions of the unemployed in the North of England; *HOMAGE TO CATALUNYA* (1938), a personal and committed account of the Spanish Civil War; he has written three novels: *1984* - *BURMESE DAYS* (1938), *KEEP THE ASPEN GREEN* (1939) and *COMING UP FOR AIR* (1939). After the outbreak of World War Two he wrote articles for several newspapers and journals, particularly a weekly revolution in Britain. In 1940 he received widespread public acclaim in *THE TRIBUNE*, and his book *THE LEON AND THE LAMB* (1943) on the Italian Fascist regime. He received widespread public acclaim for *ANIMAL FARM*, and just before his death in 1950 came the publication of his most famous novel *1984*.

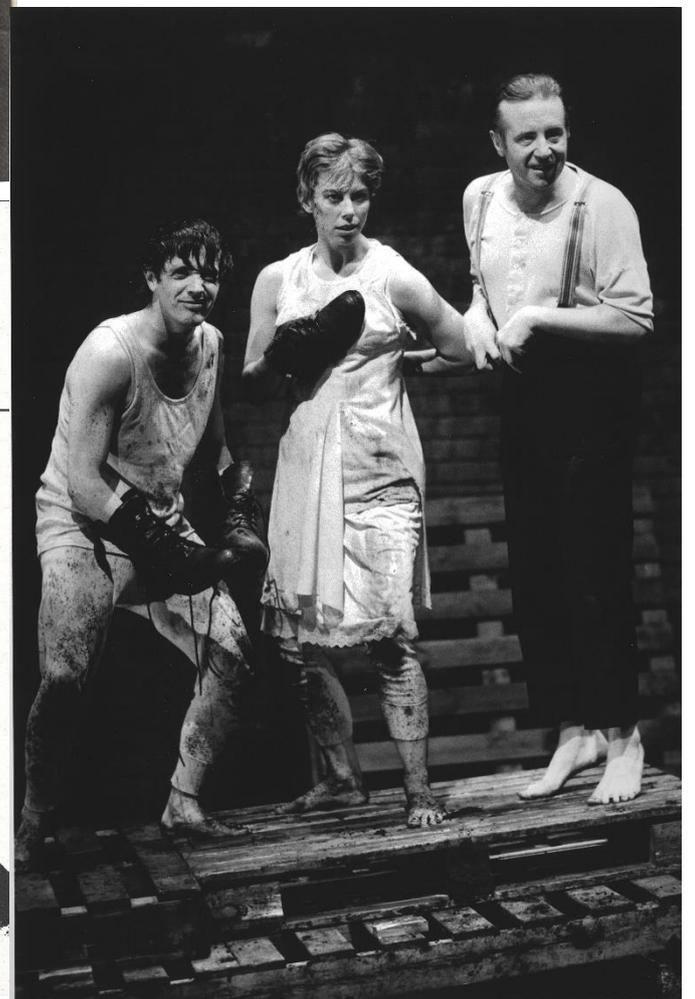
Orwell's politics were far from simple. Although he was a socialist by inclination, he distrusted the British and the United States, hated Marxism and the Socialist establishment and scorned the views of the intellectual British left wing as "the irresponsible capering of people who never have been and never expect to be in a position of power."

However, he joined a Communist organisation in 1936 to fight against the greater evil of Fascism in the Spanish Civil War, where he rose to the rank of Lieutenant. Orwell also supported Britain's declaration of war on Hitler (once more opposing the stance of the socialist British left wing), and volunteered for active service himself, but was rejected as unfit. A practical man, he was not afraid to defend his views both in argument and in physical combat.

ANIMAL FARM's message is clearly anti-Stalinist, so much so that in the last years of WWII, when Britain and the Soviet Union were allies against Hitler, one publisher would accept such a radical manuscript. Orwell's concern at the time was to challenge the wealthy thinking of British liberals who acclaimed Stalin's government as an ideal system and successfully the practice, and turned a blind eye to the appalling hardships and atrocities going on in the Soviet Union. An estimate for many Soviets had died during the height of Stalin's purges in 1937-9. As many are thought to have died in the famine that resulted from his ordered farm collectivisation programme of 1929-32.

The context of the story, however, allows Orwell to put across not only his specific message, but also a universal warning. *ANIMAL FARM* explores the inevitable pervasiveness of political ideals when they are put into practice by imperfect human beings, or, perhaps, the corruption of the more human individual when given absolute power.

George Orwell died in 1950 at the age of 46.



"There is some lie that I want to expose," George Orwell, on the writing of *Animal Farm*

I adapted *ANIMAL FARM* in the early Eighties for TAG Theatre Company, and directed the first production which toured secondary schools in Glasgow and Strathclyde. Three more productions followed, playing to audiences of all ages at the Edinburgh Fringe Festival, and on tour in Northern Ireland, Scotland and the North of England. Those teenagers who first saw the work, with little knowledge of Soviet history, had no hesitation in nominating Hog Tratcher as a dead ringer for Napoleon, and the monstrous, medal-clad lot Amin frequently came up in discussions after the show. Subsequent audiences responded with the same shock of recognition at the universality of the piece. Now Peter 'Minimus' Mandelsson is out there rewriting the songs, and the Squealers are everywhere, trotting around with their little pots of white paint, grunting out statistics. In an age virtually devoid of satire and opposition, *ANIMAL FARM* continues to remind us that The Pigs are still looking up from the trough and eyeing the farmhouse.

Ian Wooldridge

History is entirely what we make it and it is true, though it sounds rather theological, that all systems are corrupted. The monasteries no doubt began as marvellous communities and ended up doing all sorts of funny things and had to be cleaned up. And all sorts of organisations can be corrupted. I think the old saying 'Eternal vigilance is the price of liberty' is true, and that's where socialist education is so important. For if people are informed, and feel confident to know what is happening, then a confident nation or people or class can't be beaten.

All dictators try to demoralise and divide their followers because that's the best way of controlling them. And I think that could be true in the communist experiment and certainly in the West.

Hope is the fuel of change. Fear is the fuel of reaction and fascism.

Tony Benn

"The great masses of the people ... will more easily fall victim to a big lie than to a small one." Hitler, *MEIN KAMPF*

Above left: Programme extracts, *Animal Farm*, 1997
 Above right: Production photos, *Animal Farm*, 1997

22 September '97



Cambridge Arts
Theatre

PRESS RELEASE

Northern Stage Presents George Orwell's
ANIMAL FARM
adapted by Ian Wooldridge
directed by Alan Lyddiard

Northern Stage, one of the UK's most vibrant and innovative theatre companies, makes its first visit to the Cambridge Arts Theatre with its thrilling **ANIMAL FARM**. First performed in 1993 **ANIMAL FARM** has played to sold out houses. Since then it had toured throughout the UK and played as far as Turkey and in the prestigious Jerusalem Arts Festival. In April this year the Northern Stage began its first ever London season at the Young Vic.

ANIMAL FARM, directed by Alan Lyddiard has won praise from audiences and critics alike for its raw, ferocious physical movement and intense theatricality. Beneath a canopy of bare lightbulbs, Orwell's farmyard fable is brought to life by seven performers who take on various personas of all the animals. Together they roll, stamp and hurl themselves around in an increasingly wet pit of mud, plunging in and out of water baths against a striking wall of political slogans, powered by a pounding, terrifying soundtrack by Test Department, to create an exhilarating, comic and intelligent piece of theatre.

Orwell wrote **ANIMAL FARM** in 1943 outraged by the corruption of the Russian revolutionary ideal by its leaders who betrayed both their beliefs and their followers. More than fifty years on, and still one of Britain's favourite books, the message of **ANIMAL FARM** remains true and horribly relevant as the consequences of absolute power whether political, religious or otherwise can still confound human freedom.

For further information, photographs or to arrange an interview please call Nicola Upson (01223) 578901 or Kate Duncan, Northern Stage (0191) 230 1166

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Cambridge CB2 3PL
Telephone 01223 578933
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CAMBRIDGE ARTS THEATRE



SATURDAY 11TH OCTOBER

To mark the innovative revival of Orwell's classic text, **ANIMAL FARM**, Cambridge Arts Theatre will be ceremoniously roasting a pig in our Roof Garden Restaurant. Priced just **£6.50** for adults and **£3.50** for kids, diners will be served with a field-hand portion of pig, bread and as much salad as you can eat from our delicious salad bar.

SPECIAL OFFER!

Friday 10 and Saturday 11 October
ALL TICKETS £5

Above left: Press Release, *Animal Farm*, 1997

Right: Marketing Release, *Animal Farm*, 1997

Death of a Salesman

ILY NEWS, Friday, March 11, 1955

SHOW NEWS

'Death of a Salesman'; Regal Has 'Carrington V.C.'; Army Revue at New

THIS production is incomparably one of the most powerful and adult of recent years in Cambridge.

"Expertly produced "Death of a Salesman," by Arthur Miller, is one of the finest plays we have seen at the A.D.C. Theatre for a long time."

So said the Press of the University Actors' original production recently, which they are presenting again at the Arts Theatre next week.

After the first night at the A.D.C. our Theatre Critic wrote: "This drama about the salesman, who lives for his sons and dreams about their achievements, is full of tension. He realises his ambitions were only dreams, and not wanting to face the dark future, he keeps looking back to the time when his sons were young and full of enthusiasm, and his now declining work was flourishing. It is a pathetic picture of a man who wanted and needed success in his life."

Well known now to Cambridge theatre-goers, Peter Woodthorpe plays the part of the salesman; he will be remembered by those who saw him in "Zuleika," "Hannibal's Way," and "King Lear" at the Arts Theatre last year. His elder son is played by James Ferman, who played Benedick for the

University Actors in King's Provost's garden last summer. Mr. Ferman was responsible for the book, lyrics and production of "Zuleika." Georgina Chapman plays the salesman's wife; of her performance, the "Cambridge Review" wrote: "I have not seen finer acting in Cambridge, acting which so perfectly succeeded that it became a reality."

Others in this very talented cast are Gary Watson, Brian Batchelor, Jolyon Scourthwaite, Monica Beament, Peter Wilson, Dan Massey, Wendy Thompson, John Teehurst, Thea Butcher and Mary Walker.

The play is produced by Robin Midgley, with a setting designed by Brian Jones, and music by Peter Tranchell, who wrote the music for "Zuleika."



★
Peter Woodthorpe and
Georgina
Chapman
in a
scene from
the play
★

C.D.W. 15/3/55

Arts Theatre

THIS PLAY'S A PARADOX Successful Story of a Failure

WITH powerful acting breathing life into a contemporary classic of the American Theatre, the University Actors this week again make a triumph out of "Death of a Salesman," which they originally presented at the A.D.C. Theatre.

A gloomy play, this—stark with the gruesome reality of lives gone awry. It is the tragedy of a family gone wrong, an octopus whose tentacles wither because its body is sour.

What a gruesome picture of the tragedies that can be bottled up in the four walls of a house, in the four people of a family.

HE WANTED TO BE LIKED.

Centrally, there is a commercial traveller who wants to be liked—because he believes that is the key to success—and isn't because he is old and shabby and a failure.

A man who put his faith in children who grew up failure-sons of a failure-father.

As his world crumbles about him, the salesman has only one person who really believes in him—his tragic, forlorn wistful wife.

Nobody likes a failure, he reasons, and there is only one desperate way in which he can now save his self-respect. That way is death. Death that would bring 20,000 dollars insurance money to give his family another chance.

The dilemma of life and death haunting the tenement home of the Loman family is admirably captured by Peter Woodthorpe, as the haunted commercial traveller, Georgina Chapman, as his wife, and James Ferman and Gary Watson, their two sons.

Woodthorpe waxes loud and tormented in a convincing study of the ill-fated commercial traveller.

A GEM OF A STUDY.

The Chapman portrayal of his long-suffering wife is a gem of a study, tinged with humanity and pent-up emotion.

Ferman and Watson are balanced and highly-believable.

There is a first-rate supporting cast, with Brian Batchelor, as a friend of the family, and Dan Massey, as a business-comes-first trycoon, outstanding.

Robin Midgley produces this Arthur Miller play.

The setting, which is secondary and unimpressive, was designed by Brian Jones.

The macabre musical background was composed by Peter Tranchell.

F. T.

Programme, *Death of a Salesman*, 1975

Monday 6 October -
Saturday 11 October
1975

**DEATH OF A
SALESMAN**



*Arts Theatre
Cambridge*



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**Cambridge
Arts
Theatre**

Box Office 52000 10.30 a.m. - 8 p.m.

Founder Lord Keynes
Owned and Controlled by The Cambridge Arts
Theatre Trust
General Manager, Licensee and Secretary to the
Trustees Andrew R. Blackwood

The object of the Cambridge Arts Theatre is
the entertainment of the City and the University.
Its name describes, and the form of a pentagon
given to the auditorium of the Arts Theatre by the
architect, symbolises, its purpose of providing
homes in Cambridge for the five arts of
Drama Opera Ballet Music Cinema

Monday 6 October - Saturday 11 October 1975

THE OXFORD PLAYHOUSE COMPANY

Director Gordon McDougall Administrative Director Nicolas Kent

presents

DEATH OF A SALESMAN

by
Arthur Miller

The Oxford Playhouse Company (Anvil Productions Ltd) gratefully
acknowledges financial assistance from the Arts Council of Great
Britain, Oxfordshire County Council, City of Oxford, South
Oxfordshire District Council, Southern Arts Association, The Esmée
Fairbairn Charitable Trust and the Strauss Charitable Trust.

THE OXFORD PLAYHOUSE COMPANY

ARTHUR MILLER

was born in Harlem in 1915 and grew
up during the American depression in
the 30's. After University he joined the
Federal Theatre Project (1938) and
two years later married Mary
Slattery. In 1944 his first play *The
Man Who Had All The Luck* ran on
Broadway, but closed after 4 nights
and it wasn't until 3 years later with
All My Sons that he achieved literary
recognition and won the New York
Drama Critic's Circle Award.

Death of a Salesman in 1949 estab-
lished him, along with Tennessee
Williams, as America's leading young
playwright and he won the Pulitzer
Prize, the Antoinette Perry Award and
the New York Critic's Circle Award.
The play was acclaimed as the only
modern American tragedy.

In 1956 he divorced Mary Slattery and
married Marilyn Monroe—it was also
the year of the McCarthy trials, and he
was summoned to appear before the

House Committee on unAmerican
Activities. Miller refused to co-operate
by denouncing his associates—and
was cited for contempt in 1957. After
being fined 500 dollars and sentenced
to 30 days imprisonment, he appealed,
and won his case in 1958.

In 1960 he separated from Marilyn
Monroe and a year after her death in
1961, he married Inge Morath, the
photographer.

In the 25 years since *Death of a
Salesman* Arthur Miller has written
The Crucible (1953); *A View From The
Bridge* (1955), which won the New
York Drama Critic's Award; *The
Misfits*, a novel, which became a film;
After The Fall (1963); *Incident At
Vichy* (1964); *The Price* (1968); book
and lyrics for his only musical, *The
Creation of the World and Other
Business* and short stories. He also
received, in 1959, the gold medal for
drama from the National Institute of
Arts and Letters.

THE OXFORD PLAYHOUSE COMPANY

DEATH OF A SALESMAN

COMPANY in order of appearance

Linda Loman	JUDY CAMPBELL
Willy Loman	MARK KINGSTON
Biff	JOHN BOWN
Happy	RICHARD DURDEN
Bernard	PAUL ALEXANDER
The Woman	GABRIELLE LLOYD
Charley	CLYDE POLLITT
Uncle Ben	EDWARD JEWESBURY
Howard Wagner	GRAHAME WICKERSHAM
Jenny	GABRIELLE LLOYD
Stanley	GERRY PEARSON
Miss Forsythe	AMY NISSEN
Letta	CATRIONA MACCOLL

Music specially composed and played by
CHRISTOPHER TAYLOR

The action takes place in Willy Loman's house and yard in 1949 and in various places in the past

There will be an interval of 15 minutes

PRODUCTION for Death of a Salesman

Production Manager	JOHN BAYLISS
Company Stage Manager	BUZZ BURROWS
Wardrobe Assistant	ANGELA BUTTERFIELD
Lighting Designer	DAVID COLMER
Sound Consultant	RAYMOND CROSS
Wardrobe Assistant	VIVIENNE JENKINS
Assistant Stage Manager	CATRIONA MACCOLL
Assistant Stage Manager	CHRIS MONTGOMERY
Scenery Construction	LARRY NOLAN
Deputy Stage Manager	GERRY PEARSON
Designer	SAUL RADOMSKY
Director	ANTON RODGERS
Wardrobe Supervisor	MAGGIE SCOBIE
Set Painter	GLENA SLATER
Assistant Stage Manager	GRAHAME WICKERSHAM

For the Oxford Playhouse Company
Anvil Productions Ltd.

Linda Bruce
Production Secretary

Kerry Lee Crabbe
Playwright in residence

Paul R. Iles
Finance Officer

Jane Kelly
Production Assistant

Nicolas Kent
Administrative Director

Gordon McDougall
Artistic Director

Nicola Russell
Publicity Officer (0865 45781)

Max Stafford-Clark
Associate Director

Directors:

Professor Harold Baldry

Dr. John Carey

Derys Hodson

Gordon McDougall

Alwyne Scrase Dickins (Secretary)

Stephen Wall (Chairman)

Robert Weir

EXTRACTS FROM ARTHUR MILLER'S
INTRODUCTION TO HIS COLLECTED
WORKS

"In the writing of *Death of a Salesman* I tried, of course, to achieve maximum power of effect; but when I saw the devastating force with which it struck its audiences, something within me was shocked and put off. I had thought of myself as rather an optimistic man. I looked at what I had wrought and was forced to wonder whether I knew myself at all if this play, which I had written half in laughter and joy, was as morose and utterly sad as its audience found it. Either I was much tougher than they, and could stare calamity with fewer terrors, or I was harbouring with myself another man who was only tangentially connected with what I would have called my rather bright view point about mankind. As I watched and saw tears in the eyes of the audience I felt a certain embarrassment at having, as I thought then, convinced so many people that life was not worth living—for so the play was widely interpreted. I hasten to add now that I ought not have been embarrassed and that I am convinced the play is not a document of pessimism, a philosophy in which I do not believe".

"The salesman image was from the beginning absorbed with the concept that nothing in life comes 'next' but that everything exists together and at the same time within us; that there is no past to be 'brought forward' in a human being, but that he is his

past at every moment and that the present is merely that which his past is capable of noticing and smelling and reacting to".

"... when the movie was made, the producing company got so frightened it produced a sort of trailer to be shown before the picture a documentary short film which demonstrated how exceptional Willy Loman was; how necessary selling is to the economy; how secure the salesman's life really is; how idiotic, in short, was the feature film they had just spent more than a million dollars to produce. Fright does odd things to people".

"... the confusion of some critics viewing *Death of a Salesman* is that they do not see that Willy Loman has broken a law without whose protection life is insupportable if not incomprehensible to him and to many others; it is the law which says that a failure in society and in business has no right to live... my attempt in this play was to counter his anxiety with an opposing system which, so to speak, is in a race for Willy's faith, and it is the system of love which is the opposite of the law of success. It is embodied in Biff Loman, but by the time Willy can perceive his love, it can serve only as an ironic comment upon the life he sacrificed for power and for success and its tokens".

For THE ARTS THEATRE OF CAMBRIDGE LTD.
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Stage Manager
Chief Electrician
Secretary and Publicity Assistant

Michael Dale
Mike Arnold
Stephen Hawkins
Caroline Binks (Tel. 55246)

The Arts Theatre of Cambridge acknowledges, with gratitude, financial assistance from the Eastern Arts Association, the City of Cambridge and East Cambridgeshire District Council towards the costs of maintaining the theatre.

THE OXFORD PLAYHOUSE COMPANY

PAUL ALEXANDER (Bernard) has played in repertory theatres including the Northcott, Exeter, the Birmingham Rep and the Welsh National Theatre. He joined the RSC for a year during which time he played in *Enemies* and Peter Brook's celebrated *A Midsummer Night's Dream*. At Oxford he played in Frank Hauser's *The Tempest*. On television he was in Jane Austen's *Persuasion* and played the Right Honourable Billy Lynton in *Upstairs Downstairs*. His films include *Spy Story* and *Intimate Reflections* which is due to be released shortly.

JOHN BOWN (Biff) trained at LAMDA, and went into repertory in Salisbury and Birmingham. In the West End, he was in *Rose Tattoo* and in *A Man For All Seasons* at the Globe. On television he created the part of Commander Stratford in BBC's *Doomwatch* and he has also written and directed films, including the controversial *Monique*.

JUDY CAMPBELL (Linda Loman) became an overnight star when she appeared in *New Faces* and sang a new song "A Nightingale Sang in Berkeley Square". She created three new roles in Noel Coward's hits *This Happy Breed* and *Present Laughter* playing opposite the author—and, later, in *Relative Values*. She also received great critical acclaim for her performance in Shaw's *Heartbreak House* and went on to play in *You Never Can Tell*, with Sir Ralph Richardson. She worked with Gordon McDougall at the Baelbeck and Edinburgh Festivals in *Mourning Becomes Electra* and her latest film *Shades of Greene* is due to be released shortly.

RICHARD DURDEN (Happy) was at Oxford University and became a leading member of OUDS and ETC. His work at the Playhouse included playing the Evil Angel in the Burton/Taylor *Dr. Faustus* and he came back to Oxford later and played in Frank Hauser's *The Tempest*. He has worked with the Manchester 69 Theatre Company, Prospect and the Traverse Theatre Company and most recently, the Leeds Playhouse.

EDWARD JEWESBURY (Uncle Ben) trained at RADA and whilst there he played in G. B. Shaw's *Fanny's Last Play*—which was partly directed by the playwright himself. More recently, he took part in a British Council tour of *Henry IV* and *Macbeth* in the Far East. His roles include the part of Harry in David Storey's *Home* and a period with the National Theatre where he played in *Equus* and *Grand Manoeuvres*. His television work includes parts in BBC's *Germaine*, *Daniel Deronda* and *Edward VII*.

MARK KINGSTON (Willy Loman) started his career in repertory before joining the Old Vic. He spent the next 18 months with them, touring the world. He has appeared in the West End on numerous occasions and his parts include Peter Quilp in *The Cocktail Party*, the Sergeant in Ustinov's *The Unknown Soldier* and most recently, Reg in Alan Ayckbourn's highly acclaimed play *The Norman Conquests*. His recent television work includes Yorkshire television's *Bery's Lot* in which he co-starred with Carmel McSharry. His film roles include Martin Bormann in *Hitler, The Last Ten Days*.

GABRIELLE LLOYD (The Woman) trained at LAMDA and got her first professional theatre experience as an acting ASM at the Oxford Playhouse. Since then she has been in repertory in Sheffield, Crewe, Stoke-on-Trent and Watford and her last performance in the West End was David Storey's *Life Class*. Her most recent television work includes the BBC's play of the month *The Lovegirl* and *The Innocent* in which she played Lyuba. For Yorkshire television she was in *Free As A Bird* and in Thames television's *The Virtuoso*. She also has a leading part in BBC's *Madame Bovary*, which is due to be screened in the Autumn.

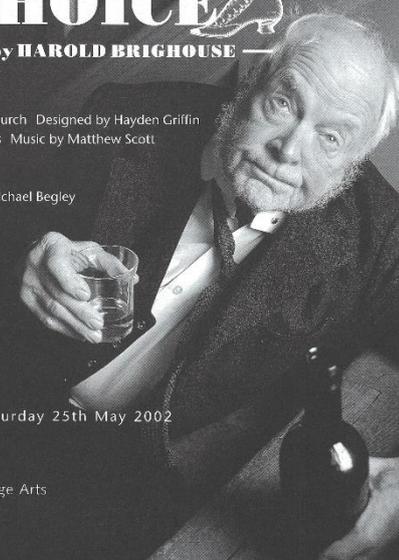
CATRIONA MACCOLL (Girl) was at the Guildford School of Acting until 1972. She then worked with the Q20 Theatre Company before going on tour with *The Entertainer*. She worked on Frank Hauser's *Cinderella* at the Oxford Playhouse, and appeared in a tour of *Not Now Darling* and *Aladdin* in Plymouth.

Hobson's Choice

Jenny King for The Touring Consortium presents a Theatre Royal Plymouth and Birmingham Repertory Theatre production

TONY BRITTON IN HOBSON'S CHOICE

— by HAROLD BRIGHOUSE —



Directed by Jonathan Church · Designed by Hayden Griffin
Lighting by Andy Phillips · Music by Matthew Scott

with
Katharine Rogers and Michael Begley
Bill Bingham
Gaye Brown
Ben Casey
Andrew Fishwick
Nicola Herring
Richard Kane
Victoria Moseley
Anna Northam
Benny Young

Tuesday 21st - Saturday 25th May 2002



Cambridge Arts
Theatre

Cast in order of appearance

ALICE HOBSON	Anna Northam
VICKEY HOBSON	Victoria Moseley
MAGGIE HOBSON	Katharine Rogers
ALBERT PROSSER	Andrew Fishwick
HENRY HOBSON	Tony Britton
MRS HEPWORTH	Gaye Brown
TUBBY WADLOW	Richard Kane
WILLIE MOSSOP	Michael Begley
JIM HEELER	Bill Bingham
ADA FIGGINS	Nicola Herring
FREDDIE BEENSTOCK	Ben Casey
DR McFARLANE	Benny Young

Understudies

LYNSEY BEAUCHAMP
MIKE GOODENOUGH

Director	Jonathan Church
Designer	Hayden Griffin
Lighting	Andy Phillips
Music	Matthew Scott
Associate Director	Noale Birch
Vocal Coach	Jeannette Nelson
Fight Director	Terry King
Production Manager	Nick Soper
Costume Supervisor	Dina Hall
Wigs Supervisor	Danuta Barszczewska
Production Photographer	Nobby Clark
Company Stage Manager	Rob Young
Deputy Stage Manager	Jaci Leather
Assistant Stage Manager	Jane Robinson
Technical Assistant Stage Manager	Paul Thomson
Wardrobe Master	David Morgan
Wigs Master	Phillip Harris
Production Electrician	Matt Cox

Act One
Hobson's Boot Shop, Chapel Street, Salford. 1880
Midday

Act Two
One Month Later
Hobson's Boot Shop
Midday

Interval

Act Three
Later the same day
Maggie and Willie's cellar in Oldfield Road

Act Four
One year later
Hobson's Boot Shop
Early Morning

www.c-line.dircon.co.uk/hobsonschoice/



Programme extracts, *Hobson's Choice*, 2002

The Birthday Party

WORLD PREMIERE AT THE ARTS THEATRE

At the University Drama Festival sponsored by the Sunday Times a one-act play The Room by Harold Pinter, performed by the members of the Bristol Old Vic Drama School, evoked enthusiastic notices from the national critics. Mr. Pinter's first full length play THE BIRTHDAY PARTY has now been chosen by Michael Codron and David Hall for production and is to be presented for a season at the Lyric Opera House, Hammersmith, immediately following the first performances of the play at the Cambridge Arts Theatre next week.

The play is being directed by Peter Wood, the President of the Marlowe Society in 1950/51, who received eulogistic comments from the B.B.C. Critics in their programme on Sunday April 13 on his production of The Iceman Cometh now transferred from the London Arts Theatre to the Winter Gardens Theatre.

Hutchinson Scott has designed the setting.

THE BIRTHDAY PARTY is concerned with a lazy ex-concert party pianist living in a cheap boarding house, who becomes mysteriously afraid of two innocent-looking commercial travellers who book in as guests one night. When they discover the ex-pianist has a birthday, they throw him a party - with unusual results.

A strong cast is headed by Beatrix Lehmann, who will be remembered for her powerful performance at this Theatre in Close Quarters in June 1941 and in First Night in 1955, and John Slater, the well-known star of stage, films, radio and T.V. John Stratton, Richard Pearson, Wendy Hutchinson and Willoughby Gray also play important roles.

This is the first of five exciting new plays by young authors which will be seen in successive weeks at the Cambridge Arts Theatre this term. THE BIRTHDAY PARTY is being followed by CARDS OF IDENTITY by Nigel Dennis (presented a few months ago at the Royal Court Theatre London) - THE OFFSHORE ISLAND by Marghanita Laski - THE VELVET SHOTGUN

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Peter Wood, who was President of the Marlowe Society for 1950-51, is Director of "The Birthday Party", the London-bound play which comes to the Arts Theatre, Cambridge on April 26, a week before opening at the Lyric, Opera House, Hammersmith. Presented by Michael Codron and David Hall.

The cast is headed by John Slater and Beatrix Lehmann. Others include John Stratton, Richard Pearson, Wendy Hutchinson and Willoughby Gray. Decor is by Hutchinson Scott.

Author of "The Birthday Party" is Harold Pinter. Plot deals with a lazy ex-concert party pianist living in a cheap boarding house, who is mysteriously afraid of two innocent-looking commercial travellers who book in as guests one night. When they discover that the ex-pianist has a birthday they throw him a party - with unusual results.

Peter Wood, the director, has just been responsible in London for "The Iceman Cometh". While at Cambridge he had produced several plays, including "Othello" and "Henry IV", Part Two. In November 1955, "Moment of Truth", was his first professional production, when it was staged at the Arts, Cambridge.

National Union of Journalists. Institute of Public Relations.
Association of London Theatre Press Representatives.

ril 25, 1958

SHOW NEWS

New Play's World Premiere: Regal Has True War Story

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25/4/58



BEATRIX LEHMANN

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A strong cast is headed by Beatrix Lehmann, who will be remembered for her powerful performance at this theatre in "Close Quarters" in June, 1941, and in "First Night" in 1955, and John Slater, the well-known star of stage, films, radio and TV. John Stratton, Richard Pearson, Wendy Hutchinson and Willoughby Gray also play important roles.

This is the first of five exciting new plays by young authors which will be seen in successive weeks at the Cambridge Arts Theatre this term. "The Birthday Party" is being followed by "Cards of Identity" by Nigel Dennis (presented a few months ago at Royal Court Theatre, London) - "The Offshore Island" by Marghanita Laski - "The Velvet Shotgun" by Christopher Taylor, produced by Frith Banbury, and "The Hamlet of Stepney Green," by Bernard Kops, the winner of an Arts Council Bursary which enables him to give his full time to writing for the theatre.

Left: Production notes for programme, *The Birthday Party*, 1958

Above: Review, *The Birthday Party*, 1958

half-dozen in England? Could anything be more crassly stupid, unimaginative and defeatist, than to "develop" such an area, in such a way? Have the City Council no civic pride, not ever heard of Subtopia? Have they envisaged the Round Church with a sea of concrete washing round its walls (that church is photographed by 50,000 Americans every summer); that tottering Bridge Street facade like a thin shield, barely hiding the packed ranks of cars, the noise and stink. Are the Councillors proposing to abolish parking in Trinity Street and Sidney Street? I doubt it for long. The new parking facilities thus provided will merely invite a greater volume of traffic than before, like the automatic filling up of the waistcoat of a fat man, when the buttons have been let out. It is not for me to suggest alternative schemes for the provision of parking space, but even I have heard of three- and four-storey parking buildings with ramps. Would not a suitable place for such a building be the already ruined (and comparatively invisible) area, known as the Red Lion car park, leaving this central and prominent part of the town to be "developed" (if demolish it they must in such a way as to bring credit and pride to the inhabitants, instead of ugliness and shame)? Why not, for once, some first-rate modern buildings, even a low block of desirable flats for the hard-pressed residents? Incidentally, these residents have been informed of the impending dissolution by *type-written* notices posted on lamp-posts; could squall go further?

E. VELLACOTT.

7, Round Church Street, Cambridge.

To the Editor of The Cambridge Review.

Sir,—I was dismayed to read Mr Brogan's criticisms of the Bankside Players' production of *Much Ado* at the Arts Theatre last week. I am not a theatre critic, but I would suggest that the anonymous review in *Broadsheet* expresses far more nearly the appreciative attitude of those present who, whilst lacking Mr Brogan's experience, also took the trouble to think about the play both during the performance and afterwards.

The first night audience at the Arts is rarely mellowed without good reason, and for the first twenty minutes or so there was no evidence to show that it was a passively unritical one. All the more honour then to Mr Atkins and his company when, with admirable teamwork and attack (*leaden?*) they came to hold the audience as they did: the more so, because they did not then play consistently for laughs. Admittedly, "Kill Claudio" was filtered through, though somewhat nervously; but such a transition presents real problems, and in any case was soon effected.

Compromise though it was, I imagine that the setting gladdened the hearts of the Elizabethan specialists present; and if the lighting had been any more elaborate than it was, how could the production claim to be Elizabethan at all? It seemed admirably honest and straightforward, whilst bringing out the more important subtleties and (so far as we know) representing the original dramatic-poetic intention. Even if this were not so, is *Much Ado* so sacrosanct?

Surely this performance was the nearest approach to the original provided for "those nut-cracking Elizabethans" as we are likely to have, or may reasonably expect, at the present time—an infinitely greater contribution (almost a revelation, I would say) to the true appreciation of Shakespeare than, for example, the amateurish and vacuous *Hamlet* at the Old Vic

recently. All reservations apart, I can only think that it is singularly ungracious to adopt such a tone as Mr Brogan's towards a producer with the admirably sustained and crusading zeal of Mr Robert Atkins.

Yours sincerely,

Emmanuel College, Cambridge, April, 26, 1958.

COLIN SMITH.

D. H. V. Brogan replies:

I don't withdraw a jot. I said that the production was as bad as is well possible, and the fact that an audience could be found to laugh at it (not, I think, with it—I was one of the laughers) does nothing to prove me wrong. I resent Mr Smith's implication that I did not think about the play either during the performance or afterwards. I called the production *leaden* because that is what it was. A properly paced production does not rely on long, bustling exits and the hilarious gaffes of its principal performers to keep an audience's attention. As for the "Elizabethan" setting, I admit that I may have seemed to miss the point, but I was trying to convey that such authenticity was not worth achieving, being too ugly and clumsy to please those used to more sophisticated effects. In fact, the setting was so authentic as to be ridiculous. *Much Ado* and its author have the sacrosanct right of every play and every author—the right to be faithfully interpreted. This the Bankside Players did not do. If Mr Smith will justify his opinion that it is sufficient, when producing a play, to be honest, straightforward, and to bring out the "more important subtleties", under the impression that one is "representing the original dramatic-poetic intention" I will feel called upon to justify mine that this production was a travesty of the play which Shakespeare intended us to see. To do so now would be merely to repeat the, as yet unanswered, specific criticisms which I made last week. Finally, I will not comment on Mr Smith's allusion to the Old Vic's *Hamlet*, which seemed to me admirable: for it is evident that his and my approaches to theatrical productions are widely different.

THEATRE

THE BIRTHDAY PARTY

(Arts Theatre)

Mr Harold Pinter's unerring play *The Birthday Party*, which had its world premiere at the Arts on Monday, is certainly the best acted and best directed piece seen at that address for many months. Despite the excitement the play generates in performance, the quality of *The Birthday Party* seems to me debatable.

Mr Pinter is a lively and assimilative new talent, and his play, originally announced under the bolder title *The Party*, owes much to Ionesco, whose influence on the British theatre may ultimately prove as insidious as it now seems, to those sated with West End dreariness, promising. Some distant day, I sometimes dream, everyone will be writing self-consciously *avant-garde* pieces (which is not, I suspect, very difficult) and Sir Charles Snow and Mr Arns will find the ground prepared for their rehabilitation of Mr Rattigan as a realistic dramatist of major status. The prospect is not enticing.

The Birthday Party is an accomplished example of the new genre. It is a skull-beneath-the-skin play, exposing the horrors and fears that lurk under the calm, dull surface of our everyday existence, behind "the frenzied ceremonial drumming of the humdrum". The play's opening sticks to the first principle of Ionesco's dramaturgy: keep it flat.

The play is set in the sea-side boarding-house kept by a childless couple, Petey and Meg. Petey has the most mundane of jobs—he is a deck-chair attendant. Meg lives in terror of the wheelbarrow in which, one day, she will be trundled away to a waiting

van. Meanwhile, she mothers their one boarder, Stanley, a conatose, out-of-work, conceit-party pianist. The *modus vivendi* which these three have achieved is shattered by the arrival of two other guests, Goldberg and McCann, a Jewish businessman and his Irish yes-man, who, under the pretext of throwing a birthday party for Stanley, break down his personality and lead him to commit a symbolic murder. The play ends when these two lead off Stanley, dressed now in bowler and striped pants like Goldberg, to be psychologically reconstituted by their friend Monty. And Meg is left reminiscing her memories of the weird party—"I know I was the belle of the ball".

Some things are immediately clear in this play. No character has any grip on his identity. Even Goldberg, with his booming slogans and his sentimental Jewish family gibberish, slides quickly into an amnesia's impression and panic. Over-emphatic in speech—"It's more than true: it's a fact!"—he is that archetypal figure in modern drama, the salesman (Willie Loman, Hickey), the man who took the Dale Carnegie course, just as Stanley (like Colby Simkins, Amédée or George Dillon) is the failed artist. Stanley, too, is self-indulgent and lives by exploiting the mad Meg, but it is not clear whether his fate is expiation for these sins, or a Kafka-esque injustice. Or is he merely a Peter Pan whom Goldberg forces to grow up?

Technically Mr Pinter is adroit. Aside from the humour that springs from harping on the humdrum, on verbal *non sequiturs* and failures in communication, there is a nice sense of recent idiom and some striking passages—as, for instance, the casual conversation that intensifies into a savage interrogation. Mr Pinter achieves many such effects, but strictly for kicks. Ultimately the play is nihilistic, for no rich areas of significant human experience seem to exist between the sterile level of reality at the opening (cornflakes, fried bread and the stock question "Is it nice?") and the subsequent gaping horror and claustrophobia of a neurotic's world. Petey's opposition, the one positive action against Goldberg and McCann, is quickly overcome, and the play abounds in deliberate mystification and in fortuitous displays of sadism. *The Birthday Party* may be, consciously or unconsciously, an agnostic reply to certain traits in *The Cocktail Party*.

Hutchinson Scott has designed a seedy sea-side conservatory for these dwellers in glass houses, and the play has been directed with great effect by Peter Wood, who builds up to exciting climaxes and creates a consistent atmosphere. Beatrix Lehmann as the scrawny Meg gives a most expressive and haunting performance, never over-fantastic, and Richard Pearson is stolid and charmless as her monstrous child. A few years ago, when *Lucky Jim* appeared, I mentally cast Mr Pearson as Dixon; here now is Dixon, unaltered and gone to seed. Physically McCann, too, seems to have stepped from a recent novel: John Stratton, creating the most frightening figure in the play, was oddly like Finn from *Under the Net*. His rancid concentration was terrible to watch. John Slater as the hollow Goldman acted with drive and power, putting himself rather apart from the others.

The play was warmly received, but some ladies in row G saw fit to boo, on the insufficient grounds, no doubt, that there's enough misery in life without paying to see more. I have some sympathy with the philistines. What will Wolverhampton audiences make of the play next week?

Mr Robert Atkins and his fellow-players from the greensward were sufficiently lambasted in these columns by Mr Brogan last week. Mr Atkins, long an honoured figure in Shakespearean production, was directing at the Old Vic when John Neville was in dispers. It showed more valour than discretion to try to push a scratch company of skinny stage aspirants and Old Bensonians through not one but three Shakespearean plays on an inadequate rehearsal schedule. Of the two *Henry IV* plays I can only say that the second was distinctly more acceptable; that Mr Atkins himself was a jolly Father Christmas sort of Fat Knight (Morgan's rather than J. I. M. Stewart's) taking his time with the speeches to the very last syllable of recorded Falstaff; and that Anthony Sharp, whose minor civil servants

have been definitive modern performances, hit out rather wildly at Hetspur and Shallow. Glummed irresponsibility and over-production are familiar, on occasions, at Stratford and elsewhere, and there is a certain pleasure to be had from a performance which is stubbornly loyal to the text. But Mr Atkins' approach encouraged a good deal of undisciplined by-play, and under-production proved as worrying, if not as distracting, as excess.

MICHAEL JAMISON.

CINEMA

CARVE HER NAME WITH PRIDE (Regal)

Violette Szabo was a young woman, half French, who became a British agent during the war, was captured and subsequently executed at Ravensbruck, leaving behind a small daughter. The bare data are sufficiently moving—but then so they are in millions of other cases. The film, a British film of course, sets out to give an account of her career and to examine into her heroism, and inevitably the result is a near disaster.

It is a mistake, for example, to assume that events are ever in themselves tragic. Events are just events, and tragedy is the special kind of relation that people have to them, a relation which is determined by their moral capacity, by their ability for experience and reflection. What Violette Szabo was actually like, and what makes her situation different from anybody else's, we are not likely to know, for in the film dedicated to her she is hardly, in any appropriate sense, a human being at all, but rather an ensemble of stale components mechanically assembled by a team whose contact with life, any kind of life, is as remote as might be expected from (say) a Venetian. Every possible cliché is tenderly embraced; the stiff but quivering lip, the struggle to hold back tears, the telegram announcing the husband's death arriving in the middle of the children's party, the sun breaking through the clouds after the execution. But what is rather more sinister is the feeling for actual English society conveyed through Violette's personal relations. We are supposed to understand that she is an ordinary person, although we know in fact that there is no such thing as an ordinary person except in the minds of those permanently overcome by their own mythology, the mythology of a classless democratic England—a lucrative mythology by the way. She is an ordinary person, but one with an extraordinary flair for maintaining relations with people of the upper class, and for deriving a sophisticated pleasure from upper-class entertainment milieu. A French mother might account for a little of the savoir-faire, but not for that much. And am I right, I wonder, in suggesting that Virginia McKenna's cockney accent weakens to the point of invisibility as the film goes on? The aim of course is not to establish a complex character who might conceivably have that range of social adaptability, but rather to provide a reassuring picture of the society we live in. We are all pretty decent chaps really, majors, lance-corporals, air-raid wardens, the whole lot of us. When will it be firmly grasped that the war was not won by featureless silhouettes in the officers' mess, and that the war itself calls for a closer scrutiny than can be achieved through simple self-laudation?

For the film has its pathos, a pathos which springs from the fact that it was made at all. This it seems is the kind of thing we need, with our ten or so H-bombs: to look back with plangent regret to the war and especially to the days after the fall of France when we stood alone. It is when films of this kind are made and allowed to pass unchallenged that we confess to the fact that we have lost our way, that the struggle against Fascism perhaps exhausted all the moral energy we have, and so we seek, pathetically, to reconstruct the shattered image of ourselves, too timid to assess the world we live in now for fear we puncture our stabilising illusions—the business of power, the holy war against Russia, the Liberal revival, the property-owning democracy. This is what *Carve Her Name With Pride* is about after all. You can see it in the way it affectionately handles the symbols of 1940—

Reviews, *The Birthday Party*, 1958

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EXTRACT FROM

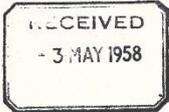
Stage (London)

24 APR 1958

DATE

'The Birthday Party' Michael Codron and David Hall, for Talbot Productions, Ltd., are responsible for the presentation of "The Birthday Party," by Harold Pinter, at the Arts, Cambridge, on Monday next. They have chosen this production to follow their current double bill of "The Dock Brief" and "What Shall We Tell Caroline?" into the Lyric Opera House, Hammersmith, on May 6. The cast of "The Birthday Party" includes Beatrix Lehmann, John Slater, John Stratton, Richard Pearson, Wendy Hutchinson and Willoughby Gray. The director is Peter Wood and the designer Hutchinson Scott.

Tel.
Linton 308



Mortimer House
Linton
Cambridgeshire

2nd May 1958

The Manager,
Arts Theatre,
Cambridge.

Dear Sir,

I am writing to you to protest against the rubbish called "The Birthday Party" which you have put on at your theatre this week disguised as a play. This is the biggest piece of unfunny nonsense I have ever seen and I consider myself insulted by its being shown to me. This disgusting piece of work wasted time and money, and I should be glad if you would pass my remarks on to the players who lent themselves to this insult. How an actress of the repute of Beatrix Lehmann could stoop to this waste of her talents I cannot imagine.

I have seen many presentations at your theatre which have given me much pleasure; occasionally, and quite naturally, some do not please as much as others, but never have I seen anything to sink as low as this week's offering. Until I have your assurance that I am not likely to be offended in this manner again, my husband and I do not intend to visit your theatre any more.

Yours faithfully,
G. F. Francis (Mrs.)

Complaint letter to Cambridge Arts Theatre following the premiere of *The Birthday Party*, 1958
Response from Cambridge Arts Theatre, 1958

5th May 1958

Dear Madam,

Thank you for writing to give me your reactions to THE BIRTHDAY PARTY.

This is, of course, a controversial play and you are not alone in criticising it adversely. However, quite a proportion of the audiences have been interested and enthusiastic about it, and the players themselves have a high opinion of it. I admit that its message - if it has a message - is perhaps not very easy to fathom; it may be that what is left unspoken is more eloquent than what is conveyed by the action! But you cannot deny that it is a play which has provoked a certain amount of excitement and argument and, the Trust hopes also, a certain amount of thought.

It is the aim of the Trust to provide material likely to appeal to as many sections as possible of the discerning theatregoing public but, at the same time, they aim to stimulate interest in the Arts generally by encouraging new writers and new players to devote their talents to new ventures. I am sure you will realise that, while it is always hoped to retain the support of interested patrons such as yourself, it is not possible to adopt such a forward-looking policy, yet to please everybody all the time. The Trust therefore attempts to strike a balance between the old and the new - and if the new sometimes disappoints a certain section of supporters, we would ask them to be patient and to look at the new works in a spirit of helpfulness and encouragement, looking for what is good rather than what can be readily condemned. This city houses an ancient cradle of learning, and perhaps its Theatre could provide a birthplace for at least one genius one day!

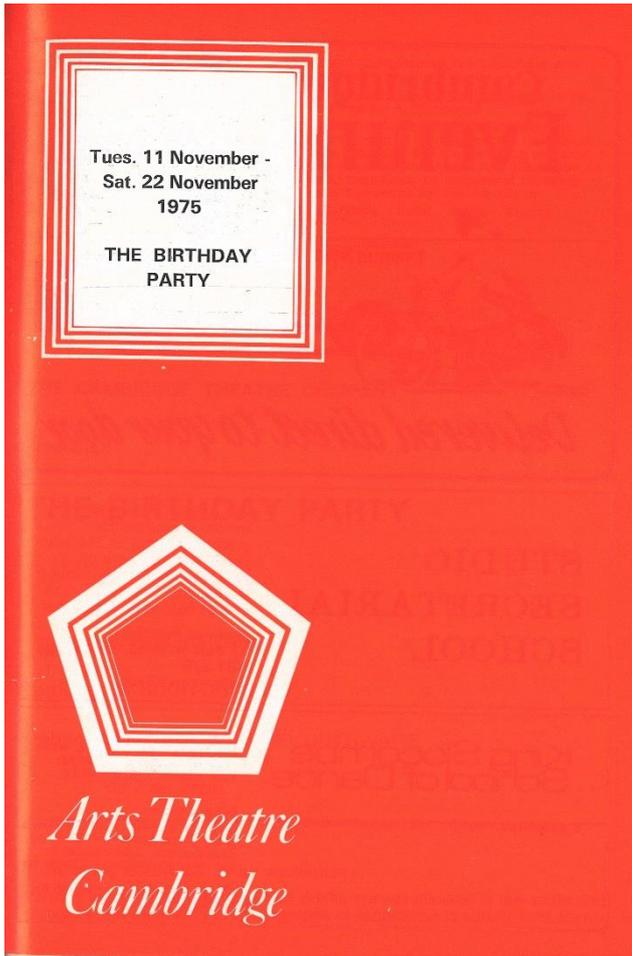
I am sorry you and your husband were offended by THE BIRTHDAY PARTY, but I hope you will forgive us for what to you, on this occasion, was evidently an evening of poor entertainment and not let it deter you from coming again when some less controversial work is being shown.

I can assure you that the Trust values your support.

Yours faithfully,

AM
General Manager

Mrs. G. F. Francis,
Mortimer House,
LINTON,
Cambs.



Programme, *The Birthday Party*,
 1978
 Photo, Jack Hedley as Goldberg and
 Roger Rees as Stanley in *The
 Birthday Party*, 1978



The Cambridge Theatre Company
 presents
THE BIRTHDAY PARTY

The cast in order of appearance

Petey	LENNARD PEARCE
Meg	GRETCHEN FRANKLIN
Stanley	ROGER REES
Lulu	ANITA CAREY
Goldberg	JACK HEDLEY
McCann	JOHN NOLAN

Directed by **ROBERT LANG**
 Designed by **HUGH DURRANT**
 Lighting designed by **MICHAEL OUTHWAITE**

ACT I A morning in summer
ACT II Evening of the same day
ACT III The next morning

For the Cambridge Theatre Company

Director Administrator Production Manager Company and Stage Manager Resident Wardrobe Supervisor Graphics Production Secretary Press and Publicity	ROBERT LANG CHRISTOPHER RICHARDS RODGER NEATE WILLIAM MACDONALD PAM SMITH HILARY & JAN VAN DE WATERING GERALDINE WILLIAMS SEAN BLAKE Cambridge (0223) 57134
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For THE BIRTHDAY PARTY

Deputy Stage Manager Assistant Stage Managers Production Wardrobe Supervisor Assistant Wardrobe Mistress	MICHAEL J. RYAN SEAN FLYNN ELIZABETH WHITELEY ROGER MITCHELL CAROLYN BAYLISS LINDA HACKETT
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PRODUCTION CREDITS
 Scenery constructed in the Festival Theatre Workshops, Cambridge and painted by Gordon Aldred. Molelectric lighter by Colibri. Photographs by Nigel Luckhurst. Spectacles kindly supplied by Campkin & Blackstone, Cambridge.

The Cambridge Theatre Company acknowledges financial assistance from the Arts Council of Great Britain, Cambridge City Council, the Cambridge Arts Theatre Trust.

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For The Arts Theatre of Cambridge Ltd.

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The Arts Theatre of Cambridge acknowledges, with gratitude, financial assistance from the Eastern Arts Association, the City of Cambridge and East Cambridgeshire District Council towards the cost of maintaining the theatre.

The Government Inspector

EXTRACT FROM
Cambridge Daily News
 (Cambridge)

TE 21 MAY 1954

LY NEWS, Friday, May 21, 1954

SHOW NEWS

"Government Inspector" at the Arts: New Offers "Deep Blue Sea"

THE second play to be presented by the Oxford Playhouse Company at the Arts Theatre opens there next week.

It is Gogol's "The Government Inspector," one of the most famous comedies of the nineteenth century. It was first performed in St. Petersburg in 1836 and was an immediate success. And its central idea recently provided Danny Kaye with a theme in the film "The Inspector General."

The plot is based on an idea which is as old as comedy itself—that of mistaken identity. An endearing if profligate young man finds himself mistaken for a government inspector in a little provincial town. He is feted and cheered and flattered, makes love to the Mayor's wife and his daughter, and drives away a richer and happier man. He is not himself a scoundrel; he is rather a liar who believes his own and other peoples lies. When told he is a great man, he immediately concludes that he is. His capacity for self-deception is limitless. The denouncement is obvious—the town officials discover their mistake. But before that, there is opportunity for many laughs at officialdom, narrow-mindedness, conceit and all the other human failings which are as ubiquitous now as they were when Gogol first wrote the play. The atmosphere is Dickensian, and anybody who likes Dickens will love and understand this play. It is funny, and it is human, and has one of the most riotous final curtains in dramatic literature.

act in the Stratford Ontario Festival. Since he returned to England he has appeared at the Arts as the French Count in "The Noble Spaniard" and has also been dubbing the part of Friar John in the new "Romeo and Juliet" film. Others in the cast of twenty-two include Yvonne Bonnamy and Dierdre Doon.

"The Government Inspector" is produced by Peter Hall, well-known in Cambridge as an old Pensean and a former undergraduate at St. Catharine's College.



Michael Bates.

Michael Bates, who plays the title role in "Carrington V.C." will, in this next production, be seen as the young man who finds himself mistaken for a Government inspector. Mr. Bates gained his acting experience with the Cambridge A.D.C. During the war he served with the Indian Army, then began his professional career as actor-stage manager at Worthing in 1947 and the next year joined the Stratford Memorial Company. For five years he played in every production except one! he also toured Australia and Germany with the company in 1949-50. After a spell of broadcasting and T.V., he was chosen in May, 1953, by Tyrone Guthrie to go to Canada to

May 25, 1954

Arts Theatre

GOGOL'S FAMOUS ROMP Many Laughs in "The Inspector General"

FLIRTING with farce, feinting with puns, and making virile thrusts of hilarity "The Inspector General" led a buoyant way to laughs at the Arts Theatre last night. Peter Hall adapted and produced, and the familiar plot was pounded out anew.

And a Cambridge audience warmed to the performance of the Oxford Playhouse Company. Strong was the delivery of their lines, deliciously witty their gifted use of facial humour.

Expressions flickering from emotion to emotion picked out in statuesque groupings were a delight to watch.

YOU LAUGH AT YOURSELF.

Gogol's comedy still entertains because it was more concerned with laughing at people than tilting at bureaucracy. Its target range of human faults is wide, its power of ridicule immense. Its absurd situation of a bunch of provincial officials being unintentionally duped by a mere copying clerk is true to life—humbledon is capable of such stupidity.

The Mayor of the Russian small town, the officials, the irresponsible clerk, his wily servant, live-to-day in English towns. But laugh at them and you laugh at yourself. This is Gogol's final deflating shaft. A Russian who wrote a play more than a century ago teaches us to recognise the red tape in everyone's mind.

But "The Inspector General" is a romp and not a lecture. It still needs clever comedians to make us laugh at it. And comedians who can deliver punch lines.

Gogol translated sounds often like the staccato delivery of Groucho Marx. Sample lines which were played to full effect last night were: "State sword? I should think it is, look at the state of it," and "This (thumping a hard bed) is board and lodging."

CLEVER DROLLERY.

Michael Bates's suddenly elevated clerk was clever drollery—sometimes "hammered" to the point of imitation, but sometimes hilariously funny. His comic expressions, ranging from hauteur and preened battery to deep deceit and crafty cozening, gave us the likeable rogues of the young man who is mistaken for a government inspector.

The oafish Mayor, pompous in his corruption and candid in his vices, was amusingly played by Derek Francis.

Deliciously comic was the pleasant guile of Ronald Barker as the clerk's servant. Mr. Barker entertained with a rich rustic characterisation which was never over-played, and a competent music hall manner groomed for scenes-stealing.

The posturing and reciting of the two sidekicks, Bobchinsky and Dobchinsky, were engagingly done by Roderick Cook and John Nettleton.

Peter Jeffrey's postmaster was a neat study of this man's timidity and naive dishonesty.

Costumes were rich and colourful, and the elaborate scenery tailored for the frivolous. J.R.A.

DATE

29 MAY 1954

Princess will provide a big thrill for them.

And there will be no need to ask "Alice, where art thou?" for she'll be there commencing the show.

Young Local Producer's Early Success

CAMBRIDGE playgoers who have been enjoying this week at the Arts Theatre the Oxford Playhouse Company's production of Gogol's comedy "The Government Inspector," will have learned with interest that the producer, Peter Hall, has wanted to direct plays since he was fourteen. Now at twenty-three, he admits that he is extremely lucky to be fulfilling some of his ambitions so very early in his career.

A son of the Station Master at Whittlesford, he attended the Perse School, where he gained an Exhibition to St. Catharine's College—but he has no partisan spirit, he enjoys working at Oxford.

During his undergraduate days he directed and acted in many plays for the Marlowe Society and the A.D.C. He read English, but more and more as an incidental occupation, for in his third year he directed five plays in three terms.

Play Direction in Many Places

HE graduated last June and immediately began his professional work in earnest, his first job being to direct three plays for the Cambridge 1953 Summer Festival.

Since then he has produced plays at The Arts, Windsor, Worthing, Oxford and London, including two Shakespearean plays for the Elizabethan Theatre Company, of which he is an artistic director. Last Christmas John Fernald asked him to join the new regime at the London Arts Theatre, and has already produced Lorca's "Blood Wedding" there.

THE GOVERNMENT

Reviews, *The Government Inspector*, 1954

Marshall Gorridge reviews

THE GOVERNMENT INSPECTOR

at the Arts Theatre

THEY played it for laughs, laughs and more laughs. If you wanted good clowning at a high grade music hall level then you will have been well enough satisfied this week at the Arts Theatre. The Oxford Playhouse Company dispelled any hope there might be of an intelligent understanding of Gogol in England. Heaven knows, it took the Russians themselves long enough to get within a mile of a reasonable understanding of this particular theatrical bone of contention.

Gogol was disgusted with the first representation in Russia of his play. He hated the gross clowning and the horrid over-acting which beset "The Inspector General". Perhaps it was because of that that the Emperor Nicolas I. accepted the play so gleefully. You know the old tag "Satire is a mirror . . ."

A petty clerk

Perhaps I had better start from the beginning. Gogol was a petty clerk. He saw, clearest of all in himself, the petty futility of the strivings and corruptions of the chinovnichestvo. He was cut out for better things. He was destined to reform the world. Add to this already unsavoury mixture a predisposition and almost predilection for the freakish in humans. His work is permeated with poshlost. I cannot begin to say what this word conveys, but meanness, pettiness, graft, self-interest—they are all in it.

More than a moralist

Ghoulish? Yes. Foolish? No. But that is just what the Oxford Playhouse Company made him. They made him preach an ugly, obvious moral. I am not saying Gogol was not a moralist. But he was something more besides. He was that phenomenon which happens once in an age. A weird, ugly, deformed creature, full of Puckish fun and impish irony. Brash com-



Ghoulish? Yes. Foolish? No.

edy or heavy tragedy fit him no better than they do a Moliere, an O'Neill. Unless I mistake, Mr. Hall paid too much attention to Gogol's own pronouncements after the play. These pronouncements of morality were only a defence against imputations by the State.

Second funeral

He lived one life, taught another, as is usual with the Russian genius. Again as is usual, the conflict demented him in-

to an early grave at forty-two. I saw his second funeral at the ripe old age of a hundred and forty-five, celebrated on the boards of the Arts Theatre last Monday evening.

Burlesque

Assessing the performance at its own unabashedly burlesque rating, it comes out fairly well. But so do most American films. I know not whether by fortune or by design, Michael Bates conveyed the essence of Hlestiakov. I am sure he enjoyed his part quite as much as we enjoyed him. He was deliciously superficial, vain, a prattler and a philanderer all in one; in fact, all that the very name conveys in Russian. He danced, he pranced, he exchanged wicked oeillasses with the females. Derek Francis was inevitably a rather eclipsed Mayor.

On its feet

The exchanges between Bobchinsky and Dobchinsky were not fully exploited. Yosif, as the philanderer's servant, excelled. Mr. Hall moved his queue of village officials with admirable dexterity about the stage.

The translation was abominable and it says much for the elan with which the production was carried out that it fell on its feet rather than on its legs. Nabokov had something when he said that only an Irishman could translate Gogol into English.

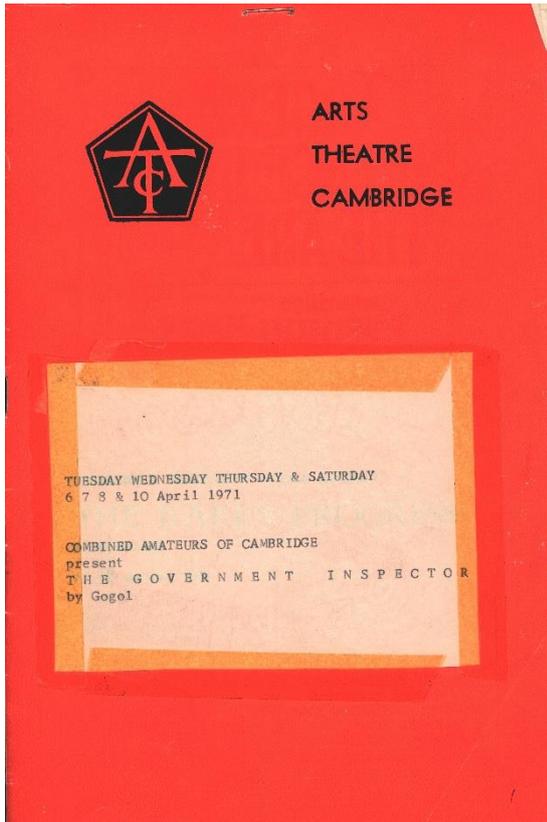
the actors to play for every

"THE GOVERNMENT INSPECTOR," AT THE ARTS

Mr Peter Hall has directed *The Government Inspector* for the Oxford Playhouse Company, and the result is energetic farce. The play has been packed with comic "business"—all of it well timed and polished—and the text revised to make this a "funniest-ever" production of Gogol. Having imposed a certain amount of stylisation, and set the piece pleasantly in a décor by Mr Disley Jones, Mr Hall seems to have told the actors to play for every laugh they can get. They do. As a supposed government official come to inspect the administration of a provincial town, Mr Michael Bates acts with an agile and stylish sense of farce. He is excellent. Derek Francis makes an incredibly stupid mayor, and the smaller town officials are also handled with fine farcical technique. Mr Ronald Barker and Mr Hubert Cross are notable comic servants, full of rustic character; they are also neat at knockabout, beating each other over the head with luggage or tripping down stairs holding a dozen of madeira. Suddenly it all stops. The mayor turns solemnly to the audience and says "You are laughing at yourselves." Then the final curtain comes down.

This is very bewildering. We were laughing at some dexterous farce-acting; we were not laughing at ourselves. The fault lies with Mr Peter Hall, who has forgotten that Gogol wrote the play as a satirical comedy. It pillories stupidity, self-love, ignorance and dishonesty in the broadly comic characters of a group of small town officials. Mr Hall has tipped the balance towards farce, robbing the play of its weight and reducing the characters to caricatures. There is a streak of tenderness missing—a naivety to soften the stupidity. Flashes of it remain, notably in Mr John Nettleton's Dobchinsky, in Mr Hubert Cross's delightful Rastakovsky. But, translated into farce, the production as a whole lacks the warmth of humanity, and so cannot hold the mirror up to the audience as it should. One leaves the theatre amused, but wondering why this play should rate as a masterpiece of comedy.

P. E. PARSONS.



Draft programme, *The Birthday Party*, 1971

Nikolai Gogol, Russian writer and dramatist 1809-52, was the first great realist of the Russian Theatre. In his youth he attempted to go on the stage, but without success, and he turned to literature. His early work was highly praised by Pushkin, and in 1832 he made the acquaintance of the actor Shchepkin, a friendship which was of value to them both.

THE GOVERNMENT INSPECTOR had a curious history since it was actually produced at the Court Theatre, in the presence of the Tsar. The authorities were disposed to be lenient to it, since it amused the Tsar, but it proved too biting in production and was viciously attacked, as a result of which Gogol left Russia, not to return till 1843, already broken in health which overshadowed the end of his life.

The play in its unsparing realism, had a great influence in Russia and has been translated and produced in Europe and America.

When Gogol wrote ~~THE GOVERNMENT INSPECTOR~~ in 1835 he was aiming (like many writers after him) to relate the theatre to contemporary problems. The comic playwright, in his view, should expose social and individual follies by holding them up to ridicule. In doing this, Gogol hoped to add his voice to a growing protest against corruption and callous bureaucracy in Tsarist Russia.

He was also gifted in specifically theatrical talents; he could construct a play skilfully, write sharp and amusing dialogue, and create galleries of highly individual and grotesque characters. These qualities in THE GOVERNMENT INSPECTOR can lead to burlesque in performances, and Gogol was greatly depressed when he saw this happen. A fair presentation of the play should express his fierce moral indignation as well as the absurdity of the situation and characters.

This play will always have social relevance as long as bureaucratic systems have the power to oppress the individuals who are bound to obey them.

"don't blame the mirror if your face is lop-sided".

THE GOVERNMENT INSPECTOR
by Nikolai Gogol

CAST (in order of their appearance)		
THE MAYOR, Anton Antonovich Skvoznik Dmukhanovsky	DAVID COOPER	
THE JUDGE, Amos Pyodorovich Lyapkin - Tyapkin	RAYMOND RAIKES	
THE CHARITY COMMISSIONER, Arseny Philipovich Zenyanika	ANDREW BOXER	
THE SCHOOLS SUPERINTENDENT, Luka Lukich Klipov	ROBERT TIPPING	
THE POSTMASTER, Ivan Kuzmich Shpyokin	DEREK SEALY	
THE DISTRICT PHYSICIAN, Christian Ivanovich Hubner	WILLIAM MUNRO	
THE POLICE INSPECTOR, Lieutenant Stefan Ilyich Ukhovoyortov	IAN PINNINGTON	
PETER IVANOVICH BOBCHINSKY, a Landowner	NICHOLAS QUARTLEY	
PETER IVANOVICH DOBCHINSKY, a Landowner	GREG STONE	
IVAN ALEKANDROVICH KHEVESTAKOV, a Government Clerk from St. Petersburg	ROGER BIRD	
OSSIP, his servant	DAVID BROWN	
ANNA ANDREYEVNA, the Mayor's wife	JUDITH MACPHERSON	
MARIA ANTONOVNA, the Mayor's daughter	SUSIE PASKINS	
THE LOCKSMITH'S WIFE	DULCIE PENDRED	
THE SERGEANT'S WIDOW	KAY M' CARTNEY	
KIROBKINS WIFE	JEAN MCCONNELL	

CHARACTERS OF SCENES

SCHOOL SUPERINTENDENT'S WIFE	JANET FAULKNER
ABDULLIN, a Shopkeeper	LOUGHAN PENDRED
MISHEKA, the Mayor's Servant	JOHN BRATHERTON
AVDOTYA	BARBARA HOLMES
A WAITER, at the Inn	JAMES SPITALE
FYODOR ANDREYEVICH LYULYUKOV	MICHAEL TROLLOPE
IVAN LAZAREVICH RASTAKOVSKY	HARRY CHAMBERLIN
STEPHAN IVANOVICH KOROBKIN	ERIC N. SMITH
SVISTUNOV	DAVID BRERSTON
PUGOVITZIN	ALAN SHARPLIN
DYERZHINORDA	ANDREW EVMS
A GENDARME, from St. Petersburg	JOHN HARDING
Shopkeepers, Guests, Townspeople, Petitioners:	
LYNN BROUGHALL, ROGER CHALMERS, IVY JORDAN, JUSTIN HAWKES, JOHN HADDON, ANGELA McFARLANE, JENNIFER McMAHON, HELEN ROONEY, RHONA TAYLOR, SALLY WESTWOOD, MARJORIE TIGHEURST, JONATHAN WHITEHEAD, PETER WHITEHEAD, NIGEL WILCOCKSON, DANIEL WINNY, SIMON LIPNETT.	

The action of the play takes place in a small town somewhere in Russia sometime during the mid nineteenth century.

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

The Importance of Being Earnest

Artistic Director
TOBY ROBERTSON
Administrator
IAIN MACKINTOSH

Telephone
CAMBRIDGE 54758
STD Code OCA 3

PROSPECT PRODUCTIONS LTD.

MARIAN SPENCER

TREVOR BAXTER KATE COLERIDGE
SYLVIA COLERIDGE AMANDA GRINLING
ROBIN HAWDON NEIL STACY

in

THE IMPORTANCE OF BEING EARNEST
by Oscar Wilde

Directed by Toby Robertson Designed by Michael Clarke

ARTS THEATRE, CAMBRIDGE, week commencing Monday 16th November
Evenings 8 p.m. (Saturday 8.15) Matinee: Saturday 5 p.m.
Box Office (Tel. 52000) open daily 10.30 to 8.

THE IMPORTANCE OF BEING EARNEST was first produced by George Alexander at the St. James's Theatre in 1895. Described by the author as 'a serious comedy for trivial people', it is in the great tradition of English Comedy of whom the forerunners were Congreve and Sheridan. This production, of what is to many the most perfect of all English Comedies, is the fifth in a series of comedies which Prospect Productions has presented since 1963: The Provok'd Wife and The Confederacy by Vanbrugh, Otway's The Soldier's Fortune and Shaw's You Never Can Tell, have all been seen at the Arts Theatre, with the exception of The Provok'd Wife which went to the Vaudeville Theatre, London, in 1963.

Of the three 1964 productions the press has written:

"Their (Prospect Productions') latest production is a stylish affair in the best sense of the word: it catches the play's mixed tone of flippancy, formality and lightly cultivated seriousness." THE TIMES on The Soldier's Fortune

"The Company performed with much spirit and a very coherent sense of style. Mr. Toby Robertson's direction must be praised for its intelligent balance of comedy and serious undertones." THE TIMES on You Never Can Tell

"Imaginative and characteristically dextrous direction....the cast respond with a superb exhibition of ensemble playing." OXFORD MAIL on The Confederacy

"This production is a welcome splurge of entertainment and the brightest thing to happen at the Arts Theatre for some considerable time." CAMBRIDGE NEWS on The Confederacy

Trevor Baxter, Sylvia Coleridge, Amanda Grinling and Neil Stacy have played in earlier productions of Prospect this year: Trevor Baxter as Moneytrap and Sylvia Coleridge as Mrs. Amllet in The Confederacy; Amanda Grinling as Sylvia in the Otway, Dolly in the Shaw, and Flippanta in The Confederacy; Neil Stacy as Sir Jolly Jumble in the Otway and M'Comas in the Shaw.

Lady Bracknell will be played by Marian Spencer, who will be particularly remembered for her work when she was a member of John Gielgud's company at the Haymarket. She then played Gertrude to Gielgud's Hamlet and has also appeared many times in the West End. She appears frequently on television where earlier this year she worked with Toby Robertson.

The designer will be Michael Clarke whose work at the Arts Theatre includes the Moliere Trilogy.

Extracts from contract, *The Importance of Being Earnest*, 1964

THE IMPORTANCE OF BEING EARNEST

Algernon Moncrieff	ROBIN HAWDON
Lane (Manservant)	IAN NORRIS
John Worthing, J.P.	NEIL STACY
Lady Bracknell	MARIAN SPENCER
Hon. Gwendolen Fairfax	AMANDA GRINLING
Miss Prism (Governess)	SYDIA COLERIDGE
Cecily	KATE COLERIDGE
Rev. Canon Chasuble, D.D.	TREVOR BAXTER
Merriman (Butler)	IAN NORRIS

ACT I

Algernon Moncrieff's flat in Half Moon Street W.

interval of twelve minutes
ACT II

The garden at the Manor House, Woolton.

interval of twelve minutes

ACT III

Drawing room at the Manor House, Woolton.

Time: Towards the very end of the 19th century.

THE IMPORTANCE OF BEING EARNEST

In the summer of 1894 Wilde was terribly pressed for money and he wrote to George Alexander, actor-manager of the St. James', a description of a play he had in mind:

July 1894. "The real charm of the play, if it is to have charm, must be in the dialogue. The plot is slight, but, I think, adequate. Well I think an amusing thing with lots of fun and wit might be made of it. If you think so too, and care to have the refusal of it - do let me know - and send me £150."

Accordingly, in August and September Wilde took rooms for himself and his family in Worthing and there he wrote the greater part of The Importance of Being Earnest. In August he was talking to Lord Alfred Douglas: "My play is really very funny: I am quite delighted with it." Alexander was not so sure and by Christmas 1894 it was in the hands of Charles Wyndham. Wilde had already written to Alexander saying: "Of course the play is not suitable to you at all. You are a romantic actor: the people it wants are actors like Wyndham and Hawtrey." However, by January 1895, the play was back at the St. James in rehearsal.

Although this was an excellent company the rehearsals dragged. Wilde himself was fractious. (In a letter he complained of the actors: "The uncultured have caught colds.") His interruptions were so continuous that no scene could be taken through from the beginning to the end; and the day appointed for the production was coming near. Alexander took him aside and said: "We know now everything you want and if you'll leave us alone to get on with the rehearsals we shall try our best to give it to you. But if you don't, we shall never be ready. So I'll send you a box for the first night and see you again after the performance." Wilde was for a moment taken aback. But then with tremendous solemnity he replied: "My dear Aleck, I have still one more thing to say to you and to Aynesworth (who was playing Algy). So if you will both of you come and have supper with me tonight at the Albermarle Club, I shall not trouble you again"

It sounded portentous and alarming. Both Alexander and Aynesworth, tired with a long evening's rehearsal, walked up St. James's Street a little anxious and worried. What further alteration could Wilde want at this time of day? Of what did he now complain? They were met in the hall of the club by Wilde in full evening dress. He laid one friendly hand on Alexander's shoulder, the other upon Aynesworth's. "My dear Aleck," he said, "and my dear Tony, I have only one thing to say to you. You are neither of you my favourite actor. We will now go into supper."

He then left the company to its own efforts and was interviewed the day before the production by a reporter who asked him whether he thought the play would be a success. "My dear fellow," Wilde expostulated, "you have got it wrong. The play is a success. The only question is whether the first night's audience will be one."

The first night's audience turned out to be a brilliant success, and so was Wilde's "trivial play" as he described it - "written by a butterfly for butterflies."

When Wilde went backstage, Alexander said to him: "Well, wasn't I right? What did you think of it?"

Wilde, his large face smiling, nodded his head in the odd ponderous way of his and answered: "My dear Aleck, it was charming, quite charming. And, do you know, from time to time I was reminded of a play I once wrote myself, called "The Importance of Being Earnest."

Above: Extracts from draft programme, *The Importance of Being Ernest*, 1964



Arts Theatre Cambridge

Monday 10 July - Saturday 15 July

THE IMPORTANCE OF BEING EARNEST
by Oscar Wilde

THE IMPORTANCE OF BEING EARNEST

THE OXFORD AND CAMBRIDGE SHAKESPEARE COMPANY

<p>THE CAST</p> <p>John Worthing, J.P. ADRIAN WEBSTER</p> <p>Algernon Moncrieff JAMES HARRIS</p> <p>Rev. Canon Chasuble, D.D. CLIVE WOUTERS</p> <p>Merriman HUGH SYKES</p> <p>Lady Bracknell CLARE HOWARD</p> <p>Hon. Gwendolen Fairfax ROSIE KERSLAKE</p> <p>Cecily Cardew JANE DAVIES</p> <p>Miss Prism JACINTA PEEL</p> <p>Lane HUGH SYKES</p>	<p>Patrons</p> <p>Sir Ralph Richardson</p> <p>Paul Scofield</p> <p>Yehudi Menuhin</p> <p>Sir John Gielgud</p> <p>Sir Alec Guinness</p> <p>Sir Michael Redgrave</p> <p>Senior Members</p> <p>Lord Butler of Saffron Walden, Master of Trinity College</p> <p>Professor Nevill Coghill (Merton College, Oxford)</p> <p>Peter Avery (Kings College, Cambridge)</p> <p>Dr. Tony Buffery (Brasenose College, Oxford)</p> <p>Directors</p> <p>Jon Amiel</p> <p>John Madden</p> <p>Jonathan Miller</p> <p>University directors</p> <p>Adrian Webster</p> <p>Nicholas Evans</p> <p>Charles Strridge</p> <p>The Company is incorporated as The Oxford and Cambridge Shakespeare Company Limited, and is registered as a society with the Proctors of both Universities.</p>
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THE SCENES OF THE PLAY

Act I
Algernon Moncrieff's flat in Half-Moon Street, W.

Act II
The garden at the Manor House, Woolton

Act III
Drawing-room at the Manor House, Woolton

There will be two intervals of fifteen minutes

This production may also be seen at

The Oxford Playhouse
July 17th - 22nd

Theatre Royal, Bury St Edmunds
July 24th - 26th, July 28th - 29th

Norfolk College of Arts and Technology
(King's Lynn Festival) July 27th

Programme, *The Importance of Being Ernest*, 1972

Monday 27 October -
Saturday 8 November
1975

**THE IMPORTANCE OF
BEING EARNEST**



Arts Theatre
Cambridge

THE CAMBRIDGE THEATRE COMPANY

presents

**THE
IMPORTANCE OF BEING EARNEST**

The cast in order of appearance

Algernon Moncrieff	ROGER REES
Lane	ROGER MITCHELL
John Worthing	JOHN NOLAN
Lady Bracknell	BARBARA MURRAY
Gwendoline Fairfax	ANITA CAREY
Miss Prism	GRETCHEN FRANKLIN
Cecily Cardew	JUDI BOWKER
Rev. Canon Chasuble	LENNARD PEARCE
Merriman	ROGER MITCHELL

Directed by **ROBERT LANG**
Designed by **HUGH DURRANT**
Lighting designed by **MICHAEL OUTHWAITE**

- ACT I** Algernon Moncrieff's flat in Half-Moon Street, W.
ACT II The garden at the Manor House, Woolton
ACT III Drawing-room at the Manor House, Woolton

TIME: 1895

WILDE WIT

English Foxhunters: "The unspeakable in full pursuit of the uneatable."
"There is only one thing in the world worse than being talked about, and that is not being talked about."
"I can resist anything except temptation."
"It is safer to believe evil of everyone until people are found out to be good, but that requires a great deal of investigation nowadays."
"Only dull people are brilliant at breakfast."
"It is perfectly monstrous the way people go about nowadays saying things against one, behind one's back, that are absolutely and entirely true."

For the Cambridge Theatre Company

Director **ROBERT LANG**
Administrator **CHRISTOPHER RICHARDS**
Production Manager **RODGER NEATE**
Company and Stage Manager **WILLIAM MACDONALD**
Resident Wardrobe Supervisor **PAUL SMITH**
Graphics **HILARY & JAN VAN DE WATERING**
Production Secretary **GERALDINE WILLIAMS**
Press and Publicity **SEAN BLAKE**
Cambridge (0223) 57134

For THE IMPORTANCE OF BEING EARNEST

Deputy Stage Manager **MICHAEL J. RYAN**
Assistant Stage Managers **SEAN FLYNN**
ELIZABETH WHITELEY
ROGER MITCHELL
Assistant Wardrobe Mistress **LOUISE WALKER**
LINDA HACKETT

PRODUCTION CREDITS

Scenery constructed in the Festival Theatre Workshops, Cambridge and painted by David Scull. Men's clothes made by Arthur Drey. Miss Murray's and Miss Carey's costumes made by David Garrett. Miss Bowker's and Miss Franklin's costumes made by Be Higgins. Ladies' hats made by Sally Long. Shoes by Gamba. Wigs by Simonwigs. Fine bone china kindly supplied by Wedgwood—available from Geric's of Regent Street, London. Furniture by Louis Koch and Old Times. Props by Lewis and Kaye.

The Cambridge Theatre Company acknowledges financial assistance from the Arts Council of Great Britain, Cambridge City Council, the Cambridge Arts Theatre Trust.

The Cambridge Theatre Company Limited is a non-profit distributing company limited by guarantee and registered as a charity. Board of Directors: G. Laurence Harbottle (Chairman); Richard Cottrell; T. A. Bird; Andrew R. Blackwood; G. G. Danson; R. D. Dunstan (USA); P. C. Gray; Dr. Christopher Johnson; Toby Robertson; Cllr. M. J. Rooney; George Pylands; Norman Tobin; J. D. Tunnicliffe; Cllr. P. J. Warren.

For The Arts Theatre of Cambridge Ltd.

House Manager **MICHAEL DALE**
Stage Manager **MIKE ARNOLD**
Chief Electrician **STEPHEN HAWKINS**
Secretary & Publicity Assistant **CAROLINE BINKS (Tel. 55246)**

The Arts Theatre of Cambridge acknowledges, with gratitude, financial assistance from the Eastern Arts Association, the City of Cambridge and East Cambridgeshire District Council towards the cost of maintaining the theatre.

AN INSPECTOR CALLS

by **J. B. PRIESTLEY**

Cast:

ARTHUR BIRLING	Rex Robinson
SYBIL BIRLING	Gillian Webb
SHEILA BIRLING	Hazel McBride
ERIC BIRLING	Guy Siner
EDNA	Adrienne Burgess
GERALD CROFT	Robert Ashby
INSPECTOR GOOLE	Timothy Kightley

All three acts, which are continuous in time, take place in the dining-room of the Birlings' house in Brumley, an industrial city in the North Midlands.

It is an evening in Spring 1912.

There will be two intervals.

Directed by **PATRICK LAU**
Designed by **SAUL RADOMSKY**
Lighting by **MICK HUGHES**

THE PENTAGON

(formerly the Arts Restaurant)

Reservation: Cambridge 59302

Home-made pies and soups, cold meats, game, seafoods — all served with interesting fresh salads.

One hot speciality daily. Delicious sweets and good, fresh coffee.

Wines of the highest quality, champagnes and sparkling wines served to the table.

Opening hours: LUNCH 12 noon — 2 p.m. SUPPER 6 p.m. — 11 p.m. or later

Combined Theatre/Supper ticket available at £3.00.

Enquire at the Box Office for details.

For the Cambridge Theatre Company:

Director **JONATHAN LYNN**
Administrator **JILL FRASER**
Production Manager **RODGER NEATE**
Company and Stage Manager **WILLIAM MACDONALD**
Wardrobe Supervisor **PAUL SMITH**
Production Secretary **CAROL SINCLAIR**
Accountant **CHARLES WOODWARD**
Press and Publicity **MICHAEL DALE**
(0223 57134)

For "An Inspector Calls":

Deputy Stage Manager **CLARE LINDSAY**
Assistant Stage Managers **FERN BRITTON**
JONATHAN GRAHAM
Chief Electrician **MICHAEL J. RYAN**
Wardrobe Mistress **CAROL SPADGGS**
Graphics **CHARLES MAUDE**
Photos by **FRAZER ASHFORD**

Scenery constructed in the Festival Theatre Workshops, Cambridge and painted by Chris Clark. Wigs by Simonwigs. Cigars smoked in *An Inspector Calls* are "Punch" Havana's finest cigars.

The Cambridge Theatre Company receives financial assistance from the Arts Council of Great Britain, the Cambridge City Council and the Cambridge Arts Theatre Trust.

We are also grateful for the assistance given by W. Haffer & Sons Ltd., The Cambridge Evening News, Marks & Spencer Ltd., The Bernard Sunley Foundation.

The Cambridge Theatre Company is a non-profit distributing company limited by guarantee and registered as a charity.

Posters for all Cambridge Theatre Company Productions this Autumn are available for sale, price 60 pence.

For the ARTS THEATRE OF CAMBRIDGE LTD

House Manager **MELVIN SULLIVAN**
Stage Manager **MIKE ARNOLD**
Chief Electrician **STEPHEN HAWKINS**
Secretary and Publicity Assistant **JANE BURTON**
Wardrobe Mistress **CAROL SPADGGS**
Master Carpenter **ALAN DODSWORTH SMITH**
Accountant and Catering Administrator **PHILIP PANKHURST**

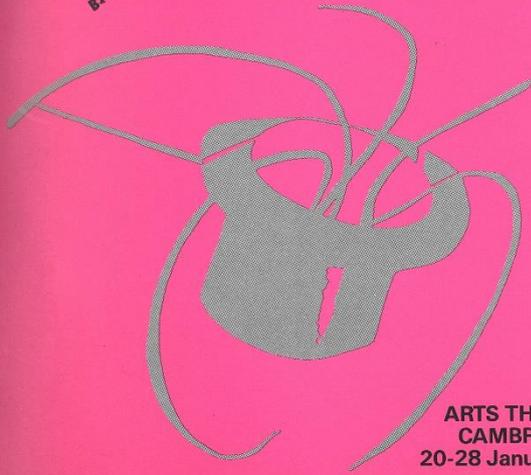
The Arts Theatre of Cambridge acknowledges, with gratitude, financial assistance from the Eastern Arts Association, the City of Cambridge, East Cambs District Council, South Trinity District Council, St John's College, Cambridge, King's College, Cambridge, Trinity College, Cambridge, Trinity Hall, Cambridge and the Pye Group of Companies towards the cost of maintaining the Theatre.



Programme, *The Importance of Being Earnest*, 1975

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE



ARTS THEATRE
CAMBRIDGE
20-28 January 1986

THE IMPORTANCE OF BEING EARNEST

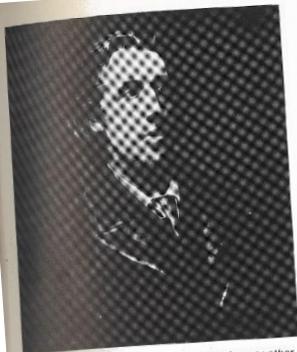
by Oscar Wilde

CAST in order of speaking

ALGERNON MONCRIEFF	Chris Hunter
LANE	Godfrey Jackman
JACK WORTHING	David Mallinson
LADY BRACKNELL	Andrée Melly
GWENDOLEN FAIRFAX	Christine Kavanagh
MISS PRISM	Elizabeth Kelly
CECILY CARDEW	Natalie Ogle
CANON CHASUBLE	John Rolfe
MERRIMAN	David Goodland
Directed by	
Set Designed by	Richard Williams
Costumes designed by	Marty Flood
Lighting and Sound	Kit Reading
Company Stage Manager	Raymond Cross
Deputy Stage Managers	Philippa Mountain
Assistant Stage Managers	
	Petrus Bertschinger
	Francis Lynch
	Mark Ormerod
	Sonia Friedman

ACT I Algernon Moncrieff's Flat in Half-Moon Street, W.
ACT II The Garden at the Manor House, Woolton.
ACT III Library at the Manor House, Woolton.

TIME: 1895



Wilde when leaving Oxford, 1878. 'Somehow or other I'll be famous, and if not famous, notorious.'

OSCAR FINGAL O'FLAHERTY WILLS WILDE was born in 1854 in Dublin. His parents were distinguished but highly eccentric. His father Sir William Wilde, was a successful doctor and well known not just for his skills as a physician but also for his personal untidiness and uncleanliness. He paid little attention to clothes and rarely bathed but despite all this was renowned as a ladies man and had many love affairs. He was a very short man, while his wife, Lady Wilde, was unusually tall. She became an Irish revolutionary and under the name of 'Speranza' published a volume of revolutionary poems.

Oscar Wilde was tutored privately for the first ten years of his life but then moved on to Portora Royal School and then Trinity College, Dublin. At twenty, he won a scholarship to Magdalen College, Oxford and it was while at Oxford that he perfected the wit for which he became famous. He began to dress in an outrageous way, and in his constant pursuit

of beauty he surrounded himself with lovely things including a fine collection of porcelain. During this time he was greatly influenced by two men, John Ruskin and Walter Pater. Ruskin, who was Slade Professor of Art, believed that literature and painting should ally themselves with morality and that there was dignity in physical labour. Walter Pater, a declared atheist, urged that since life was so short and the only one we would ever have, it should be lived as completely and fully as possible. His book, 'The Renaissance' was to remain Wilde's favourite for the rest of his life.

In 1879 Wilde moved to London and almost immediately became a well known figure. Through connections made at Oxford he was able to slip into upper class society with relative ease. He began to live a life of gaiety and splendour, making appearances at balls and dinner parties all of which were reported in the press. Wilde's reputation was not just as a wit but as a believer in the doctrine of Aestheticism. He insisted that the pursuit and enjoyment of beauty was the chief purpose in life and the highest beauty is manifested in art. He also considered that everything created by human beings was a kind of art.

From 1886 Wilde's literary output increased. He wrote a series of fairy tales which attempted to deal with innocence, evil and suffering, among them was *Lord Arthur Savile's Crime*, which is still a favourite today. His first and only novel, *The Picture of Dorian Gray*, was written in 1890, but it was not until 1892 that he found popular success with *Lady Windermere's Fan*. *A Woman of No Importance* and *An Ideal Husband* followed and by 1895 he had become a famous playwright. *The Importance of Being Earnest* was written while he was on holiday in Brighton and was originally conceived as a four-act play. It proved too long for the stage and so was cut to the three-act play that we know today. It was first produced at the St James's Theatre, London in 1895 and was as successful then as it is today.

In 1891 Oscar Wilde formed an association with Lord Alfred Douglas which led to his being arrested and tried on homosexuality charges. Two years in Reading gaol nearly destroyed him and soon after his release he left for the continent where he spent the last three years of his life. He died in Paris in 1900, a lonely and broken man.

MAGDALEN WALKS

The little white clouds are racing over the sky
And the fields are strewn with the gold of the flower of March,
The daffodil breaks under foot, and the tassel'd larch
Sways and swings as the thrush goes hurrying by...

And the sense of my life is sweet! though I know that the end is nigh:
For the ruin and rain of winter will shortly come,
The lily will lose its gold, and the chestnut bloom
In billows of red and white on the grass will lie.

And even the light of the sun will fade at the last,
And the leaves will fall, and the birds will hasten away,
And I will be left in the snow of a flowerless day
To think on the glories of Spring, and the joys of a youth long past.

Yet to be silent, my heart! do not count it a profitless thing
To have seen the splendour of sun, and of grass, and of flower!
To have lived and loved! for I hold that to love for an hour
Is better for man and for woman than cycles of blossoming Spring.

This poem was written by Oscar Wilde towards the end of his time at Magdalen College, Oxford and celebrates the romanticism of his days there.



Elizabeth Kelly, John Rolfe



David Mallinson, Elizabeth Kelly



Programme, *The Importance of Being Earnest*, 1986

CAST IN ORDER OF APPEARANCE

Lane (Manservant)
Geoffrey Davies

Algernon Moncrieff
Richard Bacon

John Worthing
Dominic Kemp

Lady Bracknell
Liza Goddard

Hon. Gwendolen Fairfax
Victoria Korner

Cecily Cardew
Lara Bobroff

Miss Prism (Governess)
Dora Bryan

Rev. Canon Chasuble, D.D.
Geoffrey Davies

Merriman (Butler)
Richard Hodder

Maid
Rachel Blenkiron

ACT ONE

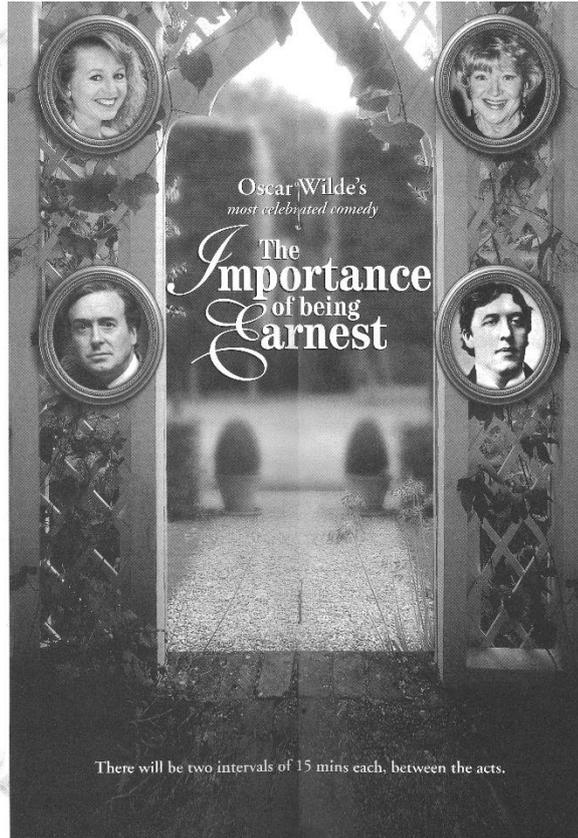
The Morning Room, Algernon's flat,
Half Moon Street W1.
Late afternoon.

ACT TWO

The Garden, The Manor House,
Woolton, Hertfordshire.
Afternoon the following day.

ACT THREE

The Conservatory at the Manor House.
A few moments later.



Director
Val May

Designer
Tim Shortall

Lighting
Vince Herbert

Assistant Director
Janet Wantling

Wardrobe Supervisor
Lizzie Gale

Wardrobe Mistress
Trish Wilkinson

Wigs Mistress
Kendall Watson

Company & Stage Manager
Jon Swain

Deputy Stage Manager
Paul Murphy

Assistant Stage Manager
Rachel Blenkiron

Sound
The Sound Company

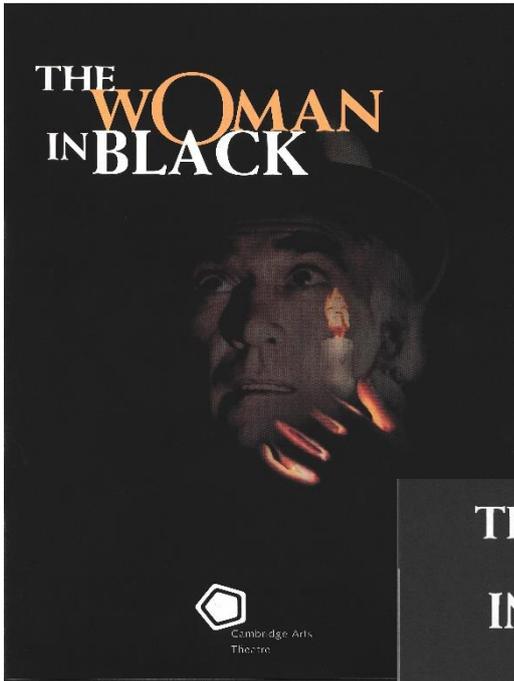
Costume Hire
Angels & Bermans

Wigs by
London & New York Wigs



Programme, *The Importance of Being Ernest*, 1999

Women in Black



THE WOMAN IN BLACK

Adapted by Stephen Mallatrat
from the novel by Susan Hill

Cast

Arthur Kipps FRANK FINLAY
The Actor IAN REDDINGTON

Directed by ROBIN HERFORD
Designed by MICHAEL HOLT
Lighting design by KEVIN SLEEP
Sound design by ROD MEAD
Production advisor ROBERT PALFREY

Acknowledgements

Sound: Orbital. Costume: Mrs Angela and Birmanis,
Set: Stageworks, Transport: Aztec of Bristol

Cover for Mr Finlay
& Mr Reddington BARNEY LONG

Company & Stage Manager BEN HEAF
Deputy Stage Manager CLAIRE HENDERS
Assistant Stage Manager TRACEY JAYNE COOPER
Sound Operator KAREN SMITH
Wardrobe Mistress VIVIAN J. GREGORY

FOR PW PRODUCTIONS LIMITED

Chief Executive PETER WILSON
Managing Director ANDREW EMPSON
General Manager DAN HINDE
Associate Producer KENNY WAX
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Accounts Assistant DARSHIA VITHLANI
Assistant General Manager EMMA CUTT
Production Assistant NICOLE JOHNSON
Senior Company Manager TEG DAVIES

Press and Marketing MAGENTA PARTNERSHIP
(TEL: 0171 323 2355)
Accountants BRECKMAN & COMPANY
Production Insurance WALTON & PARKINSON

The performance lasts approximately
2 hours including one 15 minute interval.

THE WOMAN IN BLACK

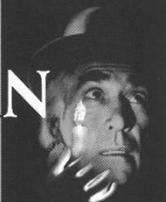
I first read *The Woman in Black* on a beach in Greece - amongst rows of bodies on the slow sand, the scent of Ambre Solative and sweat, and the sight of half of Birmingham exposing itself. Flesh creeping there has very little to do with spines tingling. The initial triumph of the book, for me, was that, in spite of all that, it frightened.

A couple of years later, when I was working as resident writer at the Stephen Joseph Theatre in Scarborough, the need for a Christmas play arose. Looking for a change from the jolliness that takes regional theatre by the throat around this time of year, yet not wanting to entirely ignore the season by putting on Strindberg, the director Robin Herford and I thought a good classic ghost story might fit the bill.

Susan Hill, to her credit, gave permission for an adaptation, although I later learnt she read more than an eyebrow at the notion of a dog and pony and trap on the stage. Those were problems of course, I felt nonetheless, that geography was on our side, and that lowering Yorkshire skies and actual sea-frets would do more for the atmosphere than pedalos and souvlakis.

I was lucky to have Robin to work with. Ghost stories aren't that many in play form, and we were both a bit in the dark. His contribution to the play was much more than as director alone. I enjoyed writing the adaptation. I do hope you enjoy watching it.

Stephen Mallatrat
December 1989



'The combination of the peculiar isolated place and the sudden appearance of the woman and the dreadfulness of her expression began to fill me with fear. Indeed, I had never in my life been so possessed by it, never known my knees to tremble and my flesh to creep, and then to turn cold as stone, never known my heart to give a great lurch, as if it would almost leap up into my dry mouth and then begin pounding in my chest like a hammer on an anvil, never known myself gripped and held as though I had been paralysed. I could not bear to stay there, for fear, but nor had I any strength left in my body to turn and run away, and I was as certain as I had ever been of anything that, at any second, I would drop dead on that wretched patch of ground.'

Extract from
THE WOMAN IN BLACK.

Susan Hill author

Susan Hill was educated at grammar schools in Scarborough and Coventry, and studied at King's College London. Her works include *Georgetown and Ladies*, *A Change for the Better*, *I'm the King of the Castle* (Somerset Maugham Prize), *The Allbarrow* and *Other Stories* (John Llewelyn Rhys Memorial Prize), *Strange Meeting*, *The Sun of Night* (Whitbread Award), *A Bit of Stealing and Dancing*, *In the Springtime of the Year*, and *The Woman in Black*. Her two most recent novels are *Air and Angels* and (published November 1998) *The Service of Cloths*. She has also written a number of books for children and two autobiographical books, *The Magic Apple Tree* and *Family*. In 1998 Susan founded the small publishing company Long Barn Books which she runs from her home in Gloucestershire together with the new magazine of which she is editor, *Books and Company*.

'I was born on the North East coast of Yorkshire, in the beautiful town of Scarborough, in a snow-bound February during the Second World War. There were a good many old ladies living there in those days but there never seemed to be any children near to us, so that I spent a lot of my time on my own. But quite contentedly so. I had imaginary friends and I made up stories about them. As soon as I could, I wrote them down. So there was never a time in my life when I was not a writer. And so it has gone on. At school, between work for O and A levels, I wrote two novels, which were published when I was at university reading English. They were very bad novels, my apprentice work, and they are out of print - but they were the best I could do at the time. It took me some years to find my real voice, and meanwhile, I lived from hand to mouth as a freelance book reviewer, and always, I read, not just the new books, but the things I had grown up with - Dickens, Hardy, the Brontës, everything with atmosphere and a sense of place.'

Susan is married to the Shakespeare scholar Stanley Wells, and they have two daughters.



Programme, *Woman in Black*, 1991

Theatre Reviews

A review is a subjective but educated response to a piece of theatre. A review gives a potential audience member context for a production. Most people want to know if they should spend their hard-earned money on a ticket.



Read some of these reviews (taken from the Theatre's archive)



Identify what the writer liked and did not like about each performance – which reviews do you think the cast and company would be happy with?

In a review, opinions must always be justified, find an example where the reviewer expresses and justifies an opinion.

Most reviews follow a similar structure, identify some things which reviews always contain.



Write your own theatre review.

Writing a theatre review

Introduction

- Research the background to the production – what is the title of the play? what is the genre? Who are the main actors?
- When and where was the play first performed?
- Which company/ producer has created this performance? What are their reasons for staging or restaging it now? What are they aiming to achieve with the production.

Plot

- A brief detail of the plot of the show, what happens (but no spoilers!)

Staging

- Consider the use of set/ costume/ lighting/ music and sound
- What style was it? Minimalist/ historic/ realistic
- What is your impression of it? Does it remind you of anything you have seen before?
- What effect is the director trying to create (symbolism)? How successful was this?
- How did the set and staging work with the Theatre you saw the play in?

Writing (the play)

- Where did the play originate? Who was the writer?
- Is it based on a book or poem or was it always a script? How far does the script deviate from the original source of the story?
- What is the style and tone of the language?

Performance (the production)

- Identify the main characters in the show. How has the characterisation been approached?
- How was the characterisation achieved?
- Was the characterisation successful and why? Was it sustained throughout the performance?

Summing up

- Did you enjoy the play?
- Did this play make you feel anything? What?
- Did you feel the play had something to say?
- Did you learn anything?
- What was the best/worst aspect of the play?
- Would you recommend the play to others? Where can they see it?

We welcome your feedback

High resolution scans of all the archive material found in this pack are available for teaching and other non-commercial uses. Please note the number next to the image you wish to use and email requests to: **development@cambridgeartstheatre.com**

These resources were produced with funding from the National Lottery Heritage Fund as part of a project exploring the theatre's archive called 'Behind the Scenes'. We would like to express our thanks to the teachers and students who piloted activities and content in this pack.

We continue to welcome further feedback from users on the email above.